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SILPA-ŚĀSTRAM

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With Introduction, notes and English translation

BY
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etc, etc, etc,

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INTRODUCTION

The present work has a special merit of its own. This Śilpa-Śāstra with its Uriya commentary is still consulted by the Śilpins of Orissa, where even now a large number of artists can be found. These artists possess numerous palm-leaf manuscripts, which deal mainly with the Śilpa principles. They consult those manuscripts in building their houses, images and temples. It is very unfortunate that these manuscripts donot contain Sanskrit slokas in correct Sanskrit. In most of the cases, they have corrupted Sanskrit slokas though their Uriya commentary conveys the true meaning. They use the corrupted Sanskrit slokas and hand them down from father to the son. The descendants of the old artists can now be found in Puri, where there are 30 families, in Bhuvaneś vara only two families and so in Yajpura in Orissa. As these artists use the texts constantly, they donot like to part with their manuscripts, which they regard as their treasure.

It should, however, be mentioned that the name Śilpa-Śāstrā applied to this book, is a misnomer. Instead of calling it Śilpaśāstra, it is better to call it Vāstū-Śāstra, because the book does not deal with images, but with the building of houses. The name Śilpaśāstra has been taken here in a general sense and used to denote the science of building also. It, therefore, falls in the same category with the works like Vāstū-vidyā, Manusyālayachandrika and other books. In the ordinary sense of the term, Śilpaśāstra includes not only the science of sculpture, but also the sciences of architecture and painting. The present work falls, as we know from the contents of the book, under the science of architecture. Fortunately for us, we have in Sanskrit other works dealing with the science of architecture. One is *Vāstu Vidyā* edited by MM. T. Ganapati Sāstri from

Travancore. It deals with the examination of the earth suitable for Vāstu land and also with house-building. Another work edited by the same scholar is *Manusyālayachandrikā*, dealing with the same subject. The third work is *Mayamatam*, from the same editor, dealing with houses, palaces, villages and towns. It is considered as a very valuable work on the science of architecture.

Silparatnam—is another valuable book, edited by the well-known scholar MM. T. Ganapati Sastri. The complete book is not yet out, but it promises to be an important work on Indian art and architecture. It may be divided into two parts, the first one containing 46 chapters dealing with architectural subjects and the second one of 35 chapters treating mainly of Indian iconography. Unfortunately, at present only the first part is published containing only one chapter on painting, while the remaining chapters deal with varied topics such as the characteristics of an *ācārya* and of a *Silpin*, the laying out of villages, towns, houses, palaces, doors, steps, *torana*, *mandapa*, *natya-mandapa* and other allied subjects.

Another such book is *Brhat Samhita* (cal, 1317 B. S.) by the sage Varāhamihira. Though it deals mainly with astronomy, yet in chapter 53, it deals with *Vāstu-vidyā* and in chapter 56 with *Prāsāda-laksanam*.

There are some books, which have only a few chapters devoted to this topic of *vāstū*. One such book is—*Yukti-kalpa-taru*, edited by Pandit Isvarchandra Sastri.[1] Only one chapter of this book, namely, chapter 23, deals with *Vāstu*.

Samrāngana-Sūtradhāra—is an interesting book on Indian architecture, composed by the king Bhojadeva of Dhara. It has been recently edited by M M. T. Ganapati Sastri.[2] It tries to trace the origin of *Silpasastra* and repre-

1. Included in the Calcutta Oriental Series in 1917.
2. Included in the Gaekwad's Oriental series in 1924.

sents Viśvakarman as speaking about these subjects to his sons. The book covers a wide range from the laying out of villages, cities and forts to the making of several instruments (*Yantras*), such as elephant machine, *Vimāna* machine, door-keeper machine, soldier machine and others.

Visvakarmaprakāsam–is an other interesting book on Indian architecture, and is ascribed to Viśvakarman.[1] It begins with the examination of the soil suitable for *Vāstu* land. It also deals with *Vāstu-vidya* in general.

Some of the *Purānas* also deal with the topic of *Vastu*. Of these mention should be made—

(i) of the *Matsya purānam*, which has chapters 252-257 dealing with *Vāstu-vidya*,

(ii) of the *Agnipurānam*, chapter 104 on *prasada-laksanam*, chapter 105 on *grhadivasti* and chapter 106 on *Nagarādi Vāstu*,

(iii) of the *Garudapurānam*, chapter 46 on *Vāstu-nirnaya*, and chapter 47 on *Prāsādalaksanam*.

(iv) and of the Bhavisya purāṇam.

Vāstuprakaranam—is a Ms. in the Mss. Department of the Visvabharati Library, bearing No. 1614. It is written on paper in Devanāgri character. There are 29 leaves. The name of the copyist is not given, nor the date is noted. It deals with the topic of *vāstu* and mentions several experts in *Vāstu-vidyā* such as Gautama, Gārgya and Viśvakarman.

Our Indian tradition ascribes many *Silpa* works to many celebrated authors, who are known as *Vāstusāstropadesakas* (or instructors in the science of *Vāstu*) and who are eighteen in number, according to the *Matsyapurānam*. They are: (1) Bhrgu, (2) Atri, (2) Vaśiṣṭha, (4) Viśvakarman, (5) Maya, (6) Nārada, (7) Nagnajita, (8) Viśālāksa (9) Purandara

1, Venkatesvara Press, Bombay, Samvat 1971.

(10) Brahmā, (11) Kumāra, (12) Nandīśa, (13) Śaunaka (14) Garga, (15) Vāsudeva, (16) Aniruddha, (17) Śukra and (18) Bṛhaspatī.[1]

We are not in a position to ascertain the works written by these traditional writers. We, however, get a list of twenty-five traditional works on *Silpa* in the *Agnipurānam.*[2] They are:—

(1) Pañca-rātra	(11) Jñāna-Sāgara-Vāśistharatant
(2) Sapta-rātra	(12) Prahlāda-tantra
(3) Haya-Śīrṣa tantra	(13) Gārgya-tantra
(4) Trailokya-mohona-tantra	(14) Gālava-tantra
(5) Vaibhava-tantra	(15) Svāyambhuva-tantra
(6) Pauskara-tantra	(16) Kapila-tantra
(7) Nāradīya-tantra	(17) Tārksa-tantra
(8) Śāṇḍilya-tantra	(18) Nārāyaṇīya-tantra
(9) Vaisvaka-tantra	(19) Ātreya-tantra
(10) Saunaka-tantra	(20) Nārasimha-tantra

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1. भृगुरत्रि वसिष्ठश्च विश्वकर्मा मयस्तथा ।
नारदो नग्नजिच्चैव विशालाक्षः पुरन्दरः ॥ १ ॥
ब्रह्मा कुमारो नन्दीशः शौनको गर्ग एव च ।
वासुदेवोऽनिरुद्धश्च तथा शुक्र बृहस्पति ॥ २ ॥
अष्टादशैते विख्याता वास्तुशास्त्रोपदेशकाः ।

2. प्रोक्तानि पंचरात्राणि सप्तरात्राणि वै मया ॥ १ ॥
व्यस्तानि मुनिभिर्लोके पंचविंशति संख्यया ।
हयशीर्षं तन्त्रमाद्यं तन्त्रं त्रैलोक्यमोहनम् ॥ २ ॥
वैभवं पौष्करं तन्त्रं प्रह्लादं गार्ग्यगालवम् ।
नारदीयंच संप्रश्नं शांडिल्यं वैश्वकं तथा ॥ ३ ॥
सत्योक्तं शौनकं तन्त्रं वासिष्ठं ज्ञानसागरम् ।
स्वायंभुवं कापिलं च तार्क्ष्यं नारायणीयकम् ॥ ४ ॥
आत्रेयं नारसिंहाख्यमानन्दाख्यं तथारुणम् ।
बौधायनं तथार्षंतु विश्वोक्तं तस्य सारतः ॥ ५ ॥

(Agnipuranam, ch. 39)

(21) Ānanda-tantra
(22) Āruṇa-tantra
(23) Vaudhāyana-tantra
(24) Ārṣa- tantra-and
(25) Tantra spoken to Viśva.

It will be seen from the above list that some of the works are known after the names of their authors, who are known to us from the list of the Matsyapurāṇam. Thus, from a comparison of the above two lists, we get the following names of *Silpa* works and those of their authors:—

(i) Ātreya-tantra by Atri
(ii) Jñāna-Sāgara-Vāśistha Tantra by Vaśiṣṭha
(iii) Nāradīya-tantra by Nārada
(iv) Saunaka-tantra by Saunaka
(v) Gārgya-tantra by Garga
(vi) Tantra spoken by Viśva(—Karman).

Unfortunately, these traditional works on *Silpa* are not in existence at the present day. They, however, served as the source of inspiration to many later *Silpa* writers, who mention some of these traditional writers. Thus, *Manusyālayacandrikā* mentions some of the names of these instructors, such as, Viśvakarman, and Kumāra.[1] Again, Varāhamihira in his *Brhatsamhitā* speaks of Garga as an *ācārya* about the science of architecture.[2] Of other previous instructors, he mentions Maya (57, 8) Nagnajit and Vaśiṣtha (ch. 58).

An unpublished Ms. *Vāstu-prakaranam*[3] calls Gautama, Garga and Viśvakarman 'experts in *Vāstu-vidyā*, (*Vāstu-Vidya-Visārāda)* and holds that the work is only a compilation from the previous works.

Indian tradition, therefore, ascribes several books on *Silpa* to different sages, who are now known to us more as

1. ch. I. S. 8.
2. ch. 56. 5. 31.
3. Now in Visvabharati Library.

law-givers than as writers on *Silpa.*

Let us now proceed to gather together the accounts of these traditional *Silpa* writers. Let us begin with *Visvakarman,* the most well-known figure in the whole of the Indian *Silpa* literature. As he himself was an expert *Silpin,* his name occurs frequently in the Pauranic literature. We must be careful in distinguishing *Visvakarman,* the writer of the *Silpa* texts from the Viśvakarman of popular myth. In the Brāhmanas, Viśvakarman is the same as the creator Prajāpati.[1] This idea of the Creator is perhaps responsible for making Viśvakarman, the creator of material things. We have no doubt that there existed before the Gupta period a writer of *Silpa* texts, Viśvakarman by name. His theory of *Silpa* might have been very popular. So we find numerous stories current about him in Indian literature. Even at the present day, Viśvakarman is worshipped by Indian artisans on the occasion of *Visvakarma Pujā.* His image is described by Hemādri as follows:—

I—*Visvakarman*

"Viśvakarmā tu kartavyaḥ sura-rūpadharaḥ Samdamsa-pānir dvibhujas tejomūrti-dharo mahān."[2]

According to the *Matsya-purānam,* Viśvakarman was the son of Prabhāsa. He was a *Prajāpati (Patriarch),* as well as a *Silpin.* As a *silpin,* he was expert in the construction of palaces, houses, gardens, images, ornaments, tanks and wells.[3]

The *Agnipuranam* calls Viśvakarman the creator of thousand *Silpas* (crafts), with the help of which men earn their living.[4] The *Garudapuranam* also speaks of Viśvakar-

1. Ved. myth. pp. 117-118.
2. Hemadri-Vratakhanda, ch. 1. p. 104.
3. Matsyapuranam, ch. 5, s. 27-28.
4. कर्त्ता शिल्पसहस्राणां त्रिदशानां च वर्द्धकिः ।
मनुष्याश्चोपजीवन्ति शिल्पं वै भूषणादिकम् ॥
(Agnipuraham, ch. 18, s. 40-41)

man as the famous *Silpin* of the gods.[1] From the *Mahābhārata*, we learn that Prabhāsa was the *father* of Viśvakarman and his mother was the sister of Bṛhaspati As in the *Agnipuranam* here also he was called the creator of thousand *Silpas* ,which were used by men as the means of their livlihood.[2]

Mānasāra holds that of the four architects created from the four faces of Brahmā, the creator of the universe, the first was Viśvakarman.[3]

As the architect of the gods, Viśvakaraman was engaged in building palaces for the divine beings. In Bharata's *Nātyaśāstram* we find Brahmā asking Viśvakaraman to build a theatre hall. In a short time, the divine architect was able to construct an auspicious house, suitable for the theatrical purposes.[4]

In the *Rāmāyana*, we find Viśvakarman building the city of *Lankā* for the dwelling of the Rākṣas.[5] He also constructed palaces for the sage Agastya,[6] for Surya[7] and for Kuvera.[8] It was he who had constructed the divine chariot *(Puspaka-ratha)* for the god Brahmā.[9]

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1. Garudapuranam. ch. 6. 5. 36.
2. MBH. Adiparvan, s. 2590-2593.
3. Dr. P. K. Acharya—A Summary of the Manasara, p. 2.
4. ततस्तु विश्वकर्माणमाह ब्रह्मा प्रयत्नतः ।
कुरु लक्षणसम्पन्नं नाट्यवेश्म महामते ॥
ततोऽचिरेण कालेन विश्वकर्मा शुभं महत् ।
सर्वलक्षणसम्पन्नं कृत्वा नाट्यगृहं तु सः ॥
(Natyasastram, ch. 1. s. 45.46).
5. Uttarakandam, ch. 3. s. 26.
6. Kiskindhakandam, ch. 41, s. 35.
7. Ibid, ch. 42, 5. 44.
8. Ibid ch. 43, s. 21,
9. Sundarakandam, ch 9. s. 11.

In the *Skandapuranam* (māhesvarakhande-kedārakhandam) Viśvakarman is described as building a meeting- place, at the request of Himālaya. Not only did he construct a charming meeting-place, but adorned it with many figures of horses, peacocks and deer. He also put there the beautiful images of various gods. In *Srimad Bhāgavatam* we read that Viśvakarman also built a charming palace for Śri Kṛṣṇa.[1]

Thus Viśvakarman appears not as much as a writer of *Silpa* canons in the Pauranic and classical literature, but as an expert *Silpin*. As such, he is rightly called by *Vāstu-vidyā* "the god of Śilpins." A few *Silpa* books, however, has been ascribed to him.

He is said to be the author of *Visvakarmaprakāsa*, of which two editions have been published: one from Benares in litho-print in 1941 Samvat, the other one from Bombay (Venkateś-vara Press) in 1971 Samvat. At the end of the book, he is described as *mahātmā*, possessed of all good qualities and pro ficient in all the *Sāstras*. He is said to be the *sutradhāra* of all gods. He wrote this *sāstra* for good of the men of this world.

Rām Raz had utilised a few detached chapters of a *Silpa* work called *Visvacarmiya* for his *Essay*.[2] Dr. Rajendra Lal Mitra also spoke of three *Silpa* Mss. ascribed to Viśvakarman :—

(i) *Visvacarmiya* Ms. from Tanjore,

(ii) *Visvakarmaprakāsa* from the library of Rājā Rādhā Kānta Deva,

(iii) *Aparājita-prichchā* (narrated by Viśvakarman) from the library of Asiatic Society of Bengal.[3]

1. Srimad Bhagavatam, X, ch. 59, s. 50-53.
2. Essay on Hindu Architecture, p. 3.
3. R L. Mitra — Indo-Aryans, Vol. 1, pp. 39-40.

The Oriental Ms. Library, Madras also has one Ms. named *Visvakarmiyam Silpasāstram.*

As to the age when Viśvakarman flourished, it may be mentioned that Varāhamihira in his *Brhatsamhitā* in the chapter on *Prasāda-laksanam* quotes the opinion of Viśvakarman :[1]

साऽर्द्धं हस्तत्रयं चैव कथितं विश्वकर्मणा ॥

We know with certainty, according to Dr. H. Kern that the most flourishing period of the life of Varāhmihira falls in the first half of sixth century of the Christian Era. If Varāhamihira flourished in the sixth century A. D, Viśvakarman must have flourished before the sixth century of the Christian Era. We, cannot, however, definitely settle the period when he flourished.

II—Maya As Viśvakarman was the architect of gods, so *Maya* was the architect of the *asuras.* In the *Mahabhārata*, we find him building the assembly hall of the king Yudhistira. He takes pride. in calling himself a Viśvakarman of the *dānavas* and a great poet.[2] He also built three cities for the *dānavas.*[3] Maya was also called a *mahāsura-* and Viśvakarman and was respected by the *daityas* and *dānavas.*

The *Matsyapurānam* calls Maya an instructor in *Vāstu-sāstra.* According to *Mānasara,* Maya was one of the four architects created from the four faces of Brahma.[4] In *Brhat-samhita,* Varāhamihira quotes the opinion of Maya about palaces[5] In the next chapter, he summarises the views of Maya regarding *Vajra-lepa.*[6]

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1. Brhatsamhita, ch. 56 s. 29.
2. MBH. Sabha Parvan, s. 5, अहं हि विश्वकर्मा वै दानवानां महाकविः ॥
3. MBH. VIII 33, 1406.
4. Dr. P. K. Acharya—A Summary of the Mansara, p. 2.
5. Brhatsamhita, ch. 56. s. 9. भूमिकांगुलमानेन मयसाष्टोत्तरं शतम् ॥
6. Ibid. ch. 57. s. 8. मयकथितो योगो ऽयं विज्ञेयो वज्रसंघातः ॥

These references to Maya and his opinion in Varahamihira's work, prove the existence of Maya's work on *Silpa* at the time of Varāhamihira (6th century A. D.).

At present some *Silpa* works are attributed to Maya. MM. T. Ganapti Śāstri has brought out an edition of *Mayamatam*, which is ascribed to *Mayamuni*. In *Mayamatam*, Muni Maya has been spoken of as wise and the originator of all *Vāstu-laksana.*[1] Maya collected all that had been uttered by Brahmā and other gods and sages. So he also based his work on the utterances of his predecessors.[2] *Mayamatam* deals chiefly with the construction of different styles of houses. The following works are also ascribed to Maya:—

(i) Mayamata-vāstu-śāstra (Madras Oriental Ms. Library, No. 13034-13039).

(ii) Maya-Vāstu (in Telegu character, Madras, 1916)

(iii) Maya-Vāstu -śāstra (Madras, 1917)

(iv) Māya Śilpaśāstra (in Tamil).[3]

III–NAGNAJIT *Nagnajit* is mentioned in the *Matsya-puranam* as one of the eighteen instructors in the science of *Vāstu.* Varāhamihira quotes him as an older authority and calls his system *Dravida*[4]. We may, therefore assume that Nagnajit belonged to Southern India. In older literature, we read of a king Nagnajit, who is different from the *Silpin* Nagnajit.

Nagnajit is also said to be the author of *Citra laksanam*, whose Tibetan version exists even at the present day, though the original Sanskrit version is lost to us. In 1913 Berthold

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1. Mayamatam, ch. 1. s. 2. प्राज्ञो मुनिर्मयः कर्त्ता सर्वेषां वास्तु-लक्षणम् ॥
2. Ibid, ch. 1. s. 12.
3. Translated into English in Indian Antiquary, vol. V, 1876, pp. 230-7, 293-97.

Laufer translated this book from Tibetan into German in the *Document der Indischen Kunst* Series. At the end of the first two chapters of *Citra-laksanam*, Nagnajit is mentioned as its author. A story as to the origin of *citra-vidyā* (the science of painting) is given in this book. The story runs thus: Formerly, during the reign of a virtuous king named Bhayajit, there was peace and prosperity in his kingdom. Once a Brahmin came to him crying: "Oh king, there is certainly sin in your kingdom, or why my young son would die untimely. Please get my son back from the other world". The king, accordingly, demanded the return of the Brahmin son from *Yama*, on whose refusal a fight began. Yama was defeated. Then came Brahmā, who told the king! "Life and death follow *karma*. Yama has nothing to do with them. Draw a picture of the Brahmin son and I shall give back life to him". The king did so. Brahmā put life to that picture and told the king: "As you have conquered the *nagna-pretas* (naked ghosts) you will be hence-forth known as *Nagnajit*. You could draw this picture of the Brahmin son only through my grace. This is the first picture in this world. You go to the divine *Silpin* Viśvakarman, who would teach you every thing regarding *citra-vidyā*."[1]

IV.-VAŚIṢṬHA

Vasistha is a well-known sage, born of the *Prāna* of Brahmā. Arundhati was his wife and the seven sages (*saptārsi*) were his sons. He is one of the eighteen instructors in the science of *Vastu* mentioned by Matsyapurāṇam. The *Agnipurānam* calls him the author of a *Silpa* text, namely, *Jñāna-Sāgara-Vāsistha, Tantra*. Varāhamihira also quotes him as an authority in his book *Brhat-Samhita* in the chapter on *Pratimā-laksanam.*[2] We can, therefore, place him before the sixth century

1. B. Laufer-Das Citralaksana (1913).
2. Brhatsamhita, ch. 58, s. 8.

of the christian Era.

Another famous law-giver, who appears also as a writer of *Silpa* texts is—*Atri*, who is included in the group of *Saptarsi* sages. He was born of the eye of Brahmā. The Matsyapurāṇam calls him an instructor in *Vāstu-sastra*, while the Agnipurāṇam ascribes to him a *Silpa* text, named *Atreya-Tantra*.

V. ATRI

Nārada though a divine sage *(devarsi)*, was born of a śudra mother and a Brahmin father. According to *Mānasara*,[1] he is one of the sages from whom the *Vāstu-Sāstra* has come down to us. Besides, being an instructor in the *Vāstu-Sāstra*, he is known as the author of *Nāradīya-Tantra*, according to the *Agni-puranam*.

VI. NARÀDA

Garga, the son of Brahmā and a well known sage, was the author of *Gārga-Tantra* according to the *Agni-puranam*. Not only *Matsya-purānam* calls him an instructor in *Vāstu-Sāstra*, but Varāhamihira also quotes him as an authority on the construction of palaces. Garga, therefore, should be placed before the sixth century A. D.

VII. GARGA

The *Matsyapurānam* holds *Kumara* as a sage, competent to instruct in the science of *Vāstu*, A *silpa* work—*Manusyālayacandrika*[2] mentions *Kumārāgama*, which might be taken as a *Silpa* work written by the sage Kumāra. Another work *Silparatnam*[3] is ascribed to Śrī Kumāra, who is evidently a quite different man flourishing in Kerala in the latter part of the 16th century. A. D.

VIII. KUMĀRA

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1. See—P. K Acharya's A Summary of Mansara.
2. Edited by MM. T. Ganpati Sastri and published by the Travancore Government.
3. Edited by MM. T. Ganpati Sastri.

Saunaka, a sage, was responsible, according to the *Agnipuranam*, for a *Silpa* work called *Saunaka Tantra*. He is another *Vāstuśāstropadesaka*, according to the *Matsyapurāṇam*.

IX. SAUNAKA

Visālāksā is a sage well-known in *rājaniti* literature. He is regarded as an authority on politics even by Kautilya, who quotes his opinion in his *Arthasāstra*.[1] He is also referred to by Somadeva, a Jain writer in his *Yasastilakacampu* as a writer of a *Nītisāstra*[2]. He is regarded by Matsyapuranam an instructor in the science of *Vāstu*.

X. VIŚĀLĀKSA

Sukra is known as the *guru* of the *daityas*, as such he is competent to instruct in various branches of learning. He is liberally quoted by Somadeva in his *Nītivākyāmrtam* as an authority in *Nītisāstra*. The same author in his *Yasastilakacampu* regards him as a famous writer of *Nītisāstra*. In *Sukranīti*, which is ascribed to the sage Śukra, we find chapters dealing with the construction of houses, palaces and images.[3] He is also an instructor in the science of *Vāstu*.

XI. ŚUKRA

Brhaspati, the *guru* of the gods, in well-versed in all branches of science. *Manasara* calls him one of the sages from whom *Vāstu sāstra* has come down to us. He is another instructor in the science of *Vāstu*.

XII. BRHASPATI

The Agnipurāṇam mentions a work on *Silpa*, *Prahlada-Tantra* by name. As the name suggests the writer of this text was *Prahlada*. In *Citra-laksanam*, we hear of the School of Prahlāda mentioned along with that of Viśvakarman.

XIII. PRAHLADA

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1. Kautilya's Arthasastra, p. 13.
2. Yasastilakacampu, p. 236.
3. Translated by B. K. Sarkar in Sacred Books of the Hindus Series.

The materials at our disposal are so meagre, that it is not possible for us to picture a comprehensive biography of each of the writers of *Silpasastra.*

MODERN WRITERS ON SILPA

In the present age, it was reserved for RĀM RĀZ, a Judge and magistrate of Bangalore, to draw the attention of Indologists to the unexplored field of *Silpasastra.* His *Essay on the architecture of the Hindus*[1] marked 'an epoch not only in the history of science, but also in that of the Hindus themselves.' As a pioneer, Rām Rāz encountered tremendous difficulties by reason of the absence of literature on the subject, as well as the lack of sympathy and help from the *Silpin.* He procured portions of *Manasara, Mayamata, Casyapa* and *Vayghansa* and a few detached chapters of (1) *Sacaladhicara, (2) Viswacarmiya, (3) Sanatcumara, (4) Sāraśwatyam, (5) Pancharātram.* In his *Essay,* he gave a detailed account of *Manasara* along with the first three works.

He was followed by Dr. RAJENDRA LAL MITRA, who in his *Antiquities of Orissa* dealt with the whole subject of architecture. He spoke of four Mss. not utilised by Rām Rāz. They are:—

(1) *Manasara* in the library of Asiatic Society of Bengal

(2) *Visvakarmiya* from Tanjore,

(3) *Visvakarmaprakasa* in the library of Rāja Rādhākānta Deva,

(4) *Aparājita-prichchha* in the library of Asiatic Society of Bengal.[2]

In 1908 Dr. A. COOMARASWAMY in his *Mediaeval Sinhalese Art* treated of the history of art in Ceylon with

1. Published in 1834 for Oriental Translation Fund of Great Britain and Ireland.

2. Indo-Aryans, Vol I, pp. 39-40.

special reference to Indian art. He gathered together references to *Visvakarman* in the Sinhalese chronicle *Maha Vamsa* and other Ceylonese literature.[1] In chapter IV, he spoke of a Sinhalese work *Rupāvaliya*, which is a part of the artistic cannon of Sinhalese painters. The book is ascribed to Indian origin and is mainly relied on by Kandyan painters of the best sort. In chapter V, he described another Sinhalese work on art named *Mayamataya*, which is said to have been translated from Sanskrit in A. D. 1837. Lastly, in chapter VIII, he gave a translation of another work on art, Sāriputra, which deals with the dimensions of images in general and of Buddha in particular.

In 1913 BERTHOLD LAUFER translated *Citra-laksanam* from Tibetan into German. He published the Tibetan text along with the German translation of the same. The work is attributed to *Nagnajit*, from whose name, Laufer infers that the book is of Jaina origin, though included in the Buddhist Encyclopaedia.

In 1914 T. A. GOPINATHA RAO, the Superintendent of Archaeology, Travancore State, brought out his *Element of Hindu Iconography*,[2] in which he used *Rupa-mandana* and eight other works on Śaivāgama giving minute descriptions of Vaiṣṇava and Śaiva images.

Then followed Mr. O. C. GANGULY with his *South Indian Bronzes*,[3] which gives a historical survey of South Indian Sculpture with iconographical notes based on original sources. In this Volume Mr. Ganguly used three original Sanskrit manuscripts dealing with the

1. Mediaeval Sinhaḷese Art, pp. 78-79.
2. Madras, 1914.
3. Published by the Indian Society of Oriental Art, Calcutta, 1915.

sculptor's canons, namely, *Kasyapiya*, *Agastiya* and *Brāhmiya*.

In 1918 Dr. PRASANNA KUMAR ACHARYA brought out *A Summary of the Mānasāra : A Treatise on arch itecture and Cognate object.*[1] We have in this book a summary of the *Mānasāra*, which he proposed to edit critically on the basis of the available manuscripts, specially that of India office. "The object of this summary of *Mānasāra*", says Dr. Acharya, "is nothing more than to introduce the various topics in brief. ...... It might at the same time throw a little light, for the first time, upon one of the most useful and hitherto unknown branches of scientific studies". The *Mānasāra* deals not only with *Vāstu*, but also with the laying out of *nagara*, fort, *Vimāna*, *Gopura*, *mandapa*, royal palace, thrones, ornaments and images of various gods and goddesses.

Dr. ABANINDRA NATH TAGORE, who stands out pre-eminently as the leader of the Indian art-revival, wrote several books on Indian art. Of these we may mention his *Sadanga* and *Anatomy of the Hindu Art*, which are published by the Indian Society of Oriental Art of Calcutta. In 1921, Andre Karples translated into French *Art et Anatomie Hindous.*[2] Karples also translated Dr. Tagore's book *L' Alpana.*

Mr. A. K. MAITRA of the Varendra Research Society contributed several articles on *Silpa* in the *Rupam*, in which appeared his article, on *Aims and methods of Painting in ancient India.*[3] From Rajshahi, Pandit Girish chandra Vedanta-tirtha published a valuable book in Bengali called *Pracīna Silpaparichaya*,[4] in which he collected all the available

1. Leiden, 1918.
2. Paris, 1912.
3. Rupam, Jan-June 1923.
4. Calcutta, 1923. B.S.

materials on various *Silpas*, such as painting, image-making and various kinds of ornaments.

Last, though not the least, comes the well-known scholar of Travancore, MM. T. GANAPATI SASTRI, who has rendered yeomen service to the cause of Sanskrit literature in general and *Silpasāstra* in particular. He has edited *Vāstu vidyā* (in 1913), *Manushyalaya chandrika* (in 1917), *Mayamatam* (in 1919) and *Silparatnam.* (in 1922).

Meaning of Silpa, Vastu and Kala

So long we are using the words *Silpa* and *Vāstu* rather loosely. There is also a general tendency of confusing these two terms. Another term, which is generally used as synonymous, is *kalā.* It is necessary to note the difference of these terms: *Silpa*, *Vāstu* and *Kāla.*

Mr. A. K. Maitra holds that *Silpasāstra* is included in *Vāstuvidya.* He remarks: "The *Silpasāstram* was virtually a competent part of the *Vāstusāstram,* the science of architecture".[1] Dr. P. K. Acharya in his article on the *Training of architects in ancient India*[2] also expressed the same view. It seems to us that *Silpasastra* is a general term. It includes all fine arts, while *Vāstusāstra* includes only the science of architecture. In *Vāstuvidya* are enumerated the qualifications of *Silpins*, in which category the writer includes an architect (*Sthapati*), a carpenter (sutra-grāhi), a sculptor (*taksaka*) and a moulder (*mrtkarmajna*).[3] In the *Brahmavaivartapurānam* (*Brahmakhanda*, ch. 10), we find that the sons of Viśvakarman are called *Silpakārinah.* They are nine in number, namely *mālākāra* (a garland-maker), *Karmakāra* (a blacksmith), *Sankhakāra* (a conch-maker), *Kubindaka* (a weaver), *Kumbhakāra* (a potter) *Kamsakāra* (a maker of bell-metal),

1. Rupam, p. 19. 1923.
2. Rupam, Oct, 1922,
3. Vastuvidya, ch. 1.

Sutradhāra (a carpenter), *citrakāra* (a painter), and *Svarnakāra* (a goldsmith). Here we find *Silpa* used in a general sense to include various arts and crafts.

The earliest mention we get of the term *Silpa* is in the *Kausītaki Brāhmana*[1] where *silpa* is taken as equivalent to "art" and is said to be of three kinds, *nrtya* (dance), *gīta* (song) and *Vādita* (instrumental music). In the *Mahābhārata*, we find mention of a thousand *silpas*, of which Viśvakarman was the creator and which were used by men as the means of their livilihood.[2] In the classical literature *silpa* has been used in a general sense to include all kinds of art.

The term *Kalā* has been used in the Rig Veda to denote a fractional part.[3] Gradually it came to mean branches of art. Both the terms *Silpa*, and *Kalā* were used by our older writers in a loose sense, so it is very difficult to draw a line of demarcation between the two, as in the *Rāmāyana:*

नानाशिल्पकलाज्ञश्च भवेरपिपरन्तप ।[4]

Here *Silpa* may be taken as to mean "arts" and *Kala* "Sciences".

In the Pāli literature, the word *Silpa* (*Sippa*) was rather used to mean the sciences. In *Jātaka* stories, we hear of *Sabbasippani*[5] to mean all the sciences, which according to Fick,[6] include not only the three Vedas, but also the eighteen branches of science.

In Lalitavistara, we find mention of *Karma-kalās*[7] and sixty-four *Kāma-kalās*.[8] In *Kalpa-Sutra*, we get seventy-

1. XXIX, 5.
2. Adiparwan, s. 2500-2503.
3 VIII, 47, 17.
4. Vol. I. pp. 301-5.
5, I, 463, II, 53, III 219.
6. Social Organisation etc, p. 202.
7. p. 179.
8. p. 417

two *kalās.*[1] In Jaina Sutras, we read that Samudrapāla studied seventy-two *kalās* (arts).[2] They are also refered to by Vātsyāyana in his *Kāmasutra*[3] and by many later writers.

It is difficult to settle the number of *Kalās.* Though the later writers fixed the number at sixty-four, there is no uniformity of opinion among earlier writers. Both Vātsyāyana and *Srimad Bhāgavata* put the number at sixty-four, the Jain books take seventy-two, *Lalitavistra* sixty-four, while Yasodhara in his commentary of the *Kāma-Sutra* carries the number to 512.

Thus we find that almost every subject under the sun has been grouped under the term *kalā.* Our Indian writer rather used both the terms *Silpa* and *Kalā* loosely. In the Vedic literature, *Silpa* is said to be of three kinds: *nrtya* (dance), *gita* (song) and *Vādita* (instrumental music). Even these three branches of knowledge are enumerated in Vātsyāyana's *Kāmasutra* under the head *Kalās; gitam* singing), *vādyam* (instrumental music), and *nrtyam* (dancing).

In the inscriptions, the engraver is also known as the *Silpin.* Thus we find that the Dhāra Praśasti of Arjunavarman was engraved by the *Silpin* (artist) Rāmadeva, the son of the excellent sculptor (*rupakāra*) Sihāka.[4] Again, the Sāranath inscription of Kumara Devi was engraved by the *Silpin* Vāmana.[5]

Bharata tries to set the controversy at rest when he says:—

वात्स्यायनोक्तनृत्यगीतवाद्यादिश्चतुषष्ठिः बाह्यक्रियाः तथा आलिंगनचुम्बनादि श्चतुषष्ठिः अभ्यन्तरक्रियाः कलाः । आदिना स्वर्णकारादिकारुकर्मग्रहः । एतत् सर्वं शिल्पं कथ्यते । इति तट्टीकायां भरतः ।

1. p. 74.
2. Uttaradhyayana, Jaina Sutras, S. B. E. vol. 45, p. 108.
3. p. 42. 95.
4. Epigraphia Indica, VIII, p. 98
5. Ibid IX, p. 326,

According to Bharata, therefore, not only the sixty-four external actions such as *nrtya* (dancing), *gita* (singing), *vādya* (instrumental music) and others, which are spoken of by Vātsyāyana, but also the sixty-four internal actions, such as embracing and kissing—are known by the name *Kalā*. All this as well as the work of goldsmith and others, are known as *Silpa*.

Thus, we may conclude that *Silpa* is a general term, under which are included *Kalās*. At different times, the *Kalās* have been differently enumerated by different authors and they have come to include all sorts of five. *Silpa* may be said to mean all fine arts and crafts.

There was a tendency in ancient India not to encourage the culture of such fine arts as dancing and singing. In the *Institutes of Manu*, we read that practicing the arts of dancing and singing was regarded as an offence.[1] Manu also lays down that an actor or singer should be avoided.[2] Manu even goes so far as to hold that dancers and singers should be banished from the town.[3] These seem to point to the fact that the arts of dancing and singing were not greatly encouraged at least in the days of Manu.

Are the fine arts, then, derived from the non-Aryan group ? It is difficult to answer this question definitely. We know that the term *Kalā*, has been derived from the Dravidian root *Kal*, to learn. Perhaps the *Kalās* were borrowed from the Dravidians, for that reason, those people, who specialised in the fine arts and crafts were not highly regarded in the society. They were banished from the town or were looked upon as offenders.

1. S. B. E., Vol. 25 (XI, 66, p. 443).
2. Ibid, III, 155.
3. Ibid, 225 In the Vinaya also Buddhist monks are prohibited from taking part in songs and dances

In Pāli literature, we donot find any systematic work about the construction of buildings. In Bhiksu Pratimoksa, we get references to the building of cottages. Ālabira bhiksus built some cottages for their own use. They had begged the materials from the householders, who became quite disgusted with their demands. So, Lord Buddha made the following rule: If a Bhiksu wants to build a cottage for his own use after begging for materials from others, that cottage must be built according to the rule, namely, 12 Vitasti(Sugata-Vitasti) in length and 7 Vitasti in breadth. Other bhiksus must be brought in to select the *Vāstu*, which should have so much space all around that a cart drawn by the bullocks might pass round it. If a bhiksu breaks this rule, he would be sent away from the order.

Thus, according to the lord Buddha, the cottage for the monks would be 12 Vitasti in length and 7 Vitasti in breadth. Now, what is this Vitasti ? Buddhaghosa says that it is equal to the three Vitastis of the present generation. The monks of Ceylon take the foot print of Lord Buddha on Adam's peak as a Vitasti. It is 4 hands in length. According to Buddhaghosa the length of the cottage would be 18 cubits and breadth 10½ cubits. But according to the Sinhalese monks, it would be 48 hands long and 28 hands broad. In Buddhist books we hear of three kinds of cottages:

(1) उल्लित्ता (उल्लिता, whose inside has been covered with mud or chunam,

(2) अवल्लित्ता (अवलिता) whose outside has been covered with mud

(3) उल्लित्तावल्लित्ता (उल्लितावल्लिता) whose both sides have been covered with mud.

A bigger house, a vihāra may be constructed by a *bhiksu*, if there is a donor and if it is meant for the bhiksu himself. Its Vāstu must be specified by other

monks and there must be sufficient space all round for a bullock-cart to pass. Such a Vihāra is called महल्लक ।

From Cullavagga (6. 1. 1-2) we know of the origin of Vihāra. At first the monks used to live under trees and in mountain caves. Seeing this a śresthin of Rājagṛha expressed his desire to Lord Buddha of building Vihāras for the use of monks. Hearing the proposal, Buddha sanctioned five kinds of abodes for monks, namely :

(1) विहार
(2) अड्ढयोग
(3) प्रासाद्
(4) हर्म्य
(6) गुहा ।

It seems that once there existed a vast mass of literature on Śilpaśāstra in India. It may be that this branch of learning remained confined to a section of artists, who made śilpa their profession. In the beginning, these śilpins used to get a sound training not only in their śilpas, but also received general education. According to the *Vāstuvidyā*, the architect must be expert in all śāstras, must not be crippled, must be kind, and virtuous, know mathematics, Purāṇas, the art of painting, the geography of all countries and Vāstu-vidyā (ch. 1. s. 12-15). As the Śilpins were men of education and culture, it was not difficult for them to understand the Śilpa texts. Gradually, however, they began to neglect general education, to which they gave a very unimportant place in their lives. The natural result of this lack of education was that they could but little understand the Sanskrit Śilpa texts. They had, however, one advantage. As the profession had become hereditary, they could get the benefit of practical training from their fathers. So the use of the texts began to be dispensed with and the texts began to be regarded as

sacred and often worshipped as such by the śilpins. When these sacred texts began to be worn out and the necessity arose of copying them, the texts began to change at the hands of the illiterate copyists. In many cases those texts became so corrupted that it is next to impossible to restore the original version. Many manuscripts can still be found with the artists in Orissa, but they are so scrupulous about those manuscripts that they do not allow any curious eye to watch over them. They often keep them in wooden chests, where the worms play havoc and destory the mss. so carefully kept. Thus many mss. have perished and those which escape the destruction from fire and worms, are now in a corrupted form. In many cases, it requires herculean patience to restore the original form.

THE PRESENT TEXT:

All the texts of Śilpaśāstra published so far belong mainly to Southern India. The present work belongs to Orissa and as such is one of the Śilpaśāstras of Northern India. It is based on the following materials:—

(1) Ms. A.—is called *Silpa sada jaya*-

It begans thus: श्री गणेशाय नमः। अथ शिल्प लिख्यते।
ब्रह्मक्षेत्रीं वस शुद्रं शुक्लारक्तापिताय।
कृष्णवर्ण च क्रमेण अतैव वास्तुलक्षण॥

It ends thus: इति शिल्पिसदाजये संपूर्ण।
श्रीशुभमस्तु श्रीश्रीशुभमस्तु। श्रीश्रीसर्वशुभमस्तु।
ए शिल्पिपुथि वन्तालि गाँर करुणि माहाराणा पुत्र
नीलकण्ठ महाराणार।

This Ms. belongs to Nīlkantha Mahārāṇā, son of Karuṇi Māhārāṇā of the village of Bantali (in Orissa). The owner of the Ms. is still living and is a *silpin* by profession. We are using the copy prepared from his ms. by my friend Sj. Nirmal Kumar Bose. The name of the author does not appear in the body of the text, but it is almost similar to the

text of Bāuri Mahārāṇa. It has, however, some passages which are not found in the text of Bāuri Mahārāṇā.

(2) Ms. B—is called *Bhuvanapravesa.*

It begins thus—श्री गणेशाय प्रणम्य अविधनमृत्यु इति श्रीन· उमिसारण्ये भुवनप्रवेसे विश्वकर्मा मुनिसंवादे।

The Ms. ends abruptly at folio 215 with

वेक पछ हेव ४ चारि अ गु लेखा ८ आठ आगु अला आग हे।

It belongs to a śilpin Śrī Bābāji Mahārāṇa, son of Govinda Mahārāṇā of Pāthurisāhī, Puri. The original ms. is with him and we are using the copy prepared by my friend Sj. N. K. Bose. This ms. among other topics deals with Vāstu and other allied subjects as in A and C.

(3) C—is the printed *Silpa-sāstra* in Uriya character published by the Cattack Printing Company Ltd. 1923. We use this text as our basis, as it offers the best version available. We have collated A and B with this printed text.

WRITER OF THE WORK

This Śilpaśāstra is said to be written by Bāuri Mahārāṇa, an inhabitant of Orissa, of whom we know very little. But, is he the real writer of this work? It is very doubtful whether he is the real author of the Sanskrit slokas of this book. In the Uriya commentary, which we have omitted from our edition, we have his name mentioned thus:—

द्वितीय अध्या समापत। वाउरी महाराणा कृत ॥

This Bāuri Mahārāṇā composed the Śilpalakṣaṇa in verses. He says:

शिल्पलक्षण पद्केते। कहिलि पद्दा मुँहि गीते ॥
सुजने मो दोष न धर। वाउरी महाराणा छार ॥

Towards the end of the fourth chapter of the Uriya commentary, he calls himself Viśvakarman:—

कहे वाउरी विश्वकर्मा। सखा मो पुरुष उत्तमा ॥
सुजने मो दोष न धर। तुम्भ चरणे मु किंकर ॥
जन्मरु मूरुख अटइ। केवल आश्रे यदुसांइ ॥

Viśvakarman is a general name applied to the artists in Orissa. This Bāurī Mahārāṇā was a Vaiṣṇava, because at the end of the first chapter he says:

कृष्ण चरणे चित्त देइ । बाउरी महाराणा कहि ॥

The ms. B. mentions विश्वकर्मामुनिसंवाद in the opening line. Again, in A we have a corrupted sloka which reads thus:—

नागस्थान स्थानद्वारे विश्वकर्मा च भाषित ।
दोषगुण समासाद्य कथितं वास्तुविस्तरम् ॥

According to this sloka, the work is ascribed to Viśvakarman. Are we then to suppose that Viśvakarman is the real author of this work and Bāuri Mahārāṇā only the writer of the Uriya commentary? It is not possible to establish the authorship of the work to Viśvakarman, but we may take Bāuri Mahārāṇā as the writer of the Uriya commentary. He might have collected the Sanskrit slokas from some older śilpaśāstra and added his own commentary. His titles Mahārāṇā and Viśvakarman imply that he was a śilpin (even the present artists of Puri bear the same titles). As a śilpin he could easily get hold of the Sanskrit texts and make a collection like this. There are many passages in the present work, which are similar to those occuring in other śilpa texts. Thus in the present work we have:—

वैशाखे धनरत्नानि ज्येष्ठे मृत्युं विनिर्दिशेत् ।
आषाढे धनलाभश्च पशुवृद्धिमवाप्नुयात् ॥

In Matsyapurāṇam, we have:

वैशाखे धेनुरत्नानि ज्यैष्ठे मृत्युं तथैव च ।
अषाढे भृत्यरत्नानि पशुवर्गमवाप्नुयात्॥

It finds a place also in Viśvakarmaprakāsa:

वैशाखे धनरत्नानि ज्येष्ठे मृत्युस्तथैव च ।

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आषाढे भृत्यरत्नानि पशुवर्जमवाप्नुयात् ॥

Again, compare the following of our text:

व्यासेन गुणितं दैर्घ्यमष्टाभि र्भाजितं पुनः ।

Matsyapurāṇam has:

व्यासेन गुणितं दैर्घ्यं अष्टाभि र्वै हृते तथा ।

Again, our text has:

पूर्वप्लवो वृद्धिकरो धनदश्चोत्तरप्लवः ।
दक्षिणो मृत्युदश्चैव धनहा पश्चिमप्लवः ॥

Yuktikalpataru has:

पूर्वप्लवो वृद्धिकरो धनदश्चोत्तरप्लवः ।
दक्षिणे मृत्युदो वास्तु र्धनहा पश्चिमप्लवः ॥

Another instance from our text is:

अश्विनी रोहिणी मूला ह्युत्तरात्रयमेव च ।
स्वाती हस्तानुराधासु स्थम्भारम्भः प्रशस्यते ॥

Matsyapurāṇam has:

अश्विनी रोहिणी मूलोत्तरात्रयमैन्दवम् ।
स्वाती हस्तानुराधा च गृहारम्भे प्रशस्यते ॥

Our text has:

कृत्तिकाद्यास्तु पूर्वादौ सप्तसप्तोदिताः क्रमात् ।
यद्दिशं यस्य नक्षत्रं तत्र तस्य शुभं गृहम् ॥

Śrīnivāsadīpikā reads:

कृत्तिकाद्यास्तु पूर्वादौ सप्तसप्तोदिताः क्रमात् ।
यद्दिश्यां यस्य नक्षत्रं तत्र तस्य शुभं गृहम् ॥

Again, our text gives:

आज्यगन्धा ब्रह्मभूमी रक्तगन्धा च क्षत्रिया ।

The Vāstūvidyā reads:

आज्यगन्धा च सा भूमि र्ब्राह्मणानां प्रशस्यते ।

***रक्तगन्धा च या भूमिः क्षत्रियाणां प्रशस्यते ।

Lastly, our text has:

आदित्यद्वयरोहिणी मृगशिरा ज्येष्ठा धनिष्ठोत्तरा ।
पौष्णी विष्णु मघानुराधगुरुभिः शुद्धैः सुताराऩ्वितैः ॥
सौम्यानां दिवसेऽथ पापरहिते योगेतिरिक्ते तिथौ ।
विष्टित्यक्तदिने वदन्ति मुनयो वेश्मादिकार्यं शुभम् ॥

We find its parallel in Yuktikalpataru:

आदित्यद्वयरोहिणी मृगशिरा ज्येष्ठाधनिष्ठोत्तराः ।
रेवत्याथ मघानुराधहरिभिः शुद्धैः स्वभावादिभिः ।
सौम्यानां दिवसेऽथ पापरहिते योगेविरिक्ते तिथौ ।
विष्टित्यक्तदिने वदन्ति मुनयो वैश्मादिकार्यं शुभम् ॥

A comparison of the above passages and others as noted elsewhere, would show that the ideas contained in this book regarding the choice of the vāstū land, enumeration of different kinds of houses and the building of the houses, were not quite novel to the compiler of this Uriya Śilpaśāstra. He drew his inspiration from the same source as other compilers of other Śilpaśāstras did, because all of them have declared unhesitatingly that they compiled their books from those of the previous ācāryas. The whole śilpa literature seemed to be floating through ages, which saw the construction of magnificient temples and palaces. That mass of literature at times came to be partially confined into various texts by various writers. This we find not only in the texts of Maya, Viśvakarman and others, but also in other non-technical works as Purāṇas (Matsya, Garuḍa, Agni and Bhavisya Purāṇas). Sometimes they found a place also in astronomical works like Bṛhatsaṃhita and Śrīnivāsadipikā (in Uriya characters). It is probable that the compiler of our Śilpaśāstra took his materials from the same floating mass of Śilpa literature.

We are unable to say anything about the antiquity of the present work. As we donot know who the real writer of the work was, it is useless to speculate about his age. But this much is certain that the tradition, from which he had gathered his materials, is as old as the Matsyapurāṇam, which has approximately been fixed in the Gupta Period. It is interesting to note that that old tradition is still living in the heart of Orissa. In 1923-24, when I paid a visit to Mayurbhanja, I came across the living tradition of Śilpaśāstra there. I happened to meet there a man named Baḍia Pāthar, whose profession was to carry a śilpa book and instruct the interested people in the matter of building their houses. He would go about for months in the neighbouring villages and tell the people of the tradition which had been handed down to him by his fathers. I found with him a printed *Silpasāsra* (in Uriya character) published from Cuttack. It is the same book that we are editing with the help of two mss. He told me that his *Silpapothis* had been eaten away by the worms, so he had to recourse to the printed text. This is the living tradition, which I happened to come across in Mayurbhanja (Orissa). There are many śilpins still in Puri, Yajpura, and Bhuvaneśvara, who are even now handing down that old old tradition.

Summary of the work :

Our book begins with an invocation to the god Gaṇeśa. The writer professes to compile this work for the benefit of the whole world. In the first chapter, the theory of Vāstu, which is divided into four kinds, namely, the Brahmin, Kṣatriya, Vaisya and Śudra lands. The compiler then says how to examine the Vāstū land, whether the land is auspicious or not by making a hole and placing a light in it. There are 16 kind of Vāstū land, namely:—

(1) आयतं	(5) चक्रं	(9) दण्डं	(13) व्यजनं
(2) चतुरस्रं	(6) विषमवाहुः	(10) प्रणवं	(14) कूर्मकं
(3) छत्रं	(7) त्रिकोणं	(11) मूर्त्तिं	(15) धनुराकारं
(4) भद्रासनं	(8) शकटाकृतिः	(12) गृहदं	(16) सूर्पकं ।

Then the effect of these lands on the householder are enumerated. He then goes on to specify the time for the beginning of a house and effect each month will produce. The result of building a house on a particular tithi, day or nakṣatra is also mentioned. In the second chapter, eight kinds of Gṛha-bandha as well as their respective effects are enumerated:

(1) ध्वज	(5) वृष
(2) धुम्र	(6) खर
(3) सिंह	(7) गज
(4) श्वा	(8) ध्वांक्ष ।

The Vāstu-nāga with its eight parts is then described. Then follows an enumeration as to which part of the Nāga is auspicious or not. The third chapter deals with the laying of *sutra* for the construction of the house. The fourth chapter deals with the foundation of the auspicious column and the trees to be planted in the compound of the house. The last chapter is about the ceremony of entering the house when it is completed. Here the printed text does not give the Sanskrit slokas, but only the Uriya commentary. The Sanskrit slokas are found in ms. A only in a corrupted form. So, we have only given the Uriya verses with their English translation.

Our thanks are due to Mr. N. K. Bose, M. A. for his valuable help, to Pandit Kapileswar misra for his kind suggestion and to Moti Lal Banarsi Das for including this work in their Punjab Oriental Series.

Adikutir
Santiniketan
30th March 1927

PHANINDRA NATH BOSE

शिल्पशास्त्रम् ॥

शिल्पशास्त्रम् ।

प्रथमोऽध्यायः ।

[वास्तुलक्षणम् ।]

हेरम्बमम्बिकापुत्रं विघ्नेशं देवपूजितम् ।
नत्वाखिलहितार्थाय शिल्पशास्त्रं करोम्यहम् ॥ १ ॥
वास्तुलक्षणमाख्यामि यस्य लक्षणमुत्तमम् ।
देवासुरमनुष्याणां शुभे कर्माणि कारयेत् ॥ २ ॥
सर्वदोषविनिर्मुक्तं सर्वाभिवाञ्छितं शुभम् ।
प्रणम्य सर्वदेवांश्च वास्तुलक्षणमुच्यते ॥ ३ ॥
स्निग्धा स्थिरा सुरभिगुल्मलता सुगन्धा ।
शस्ता प्रदक्षिणजला च निवासभूमिः ।

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(1) A and B omit s. 1, 2, 3, 4. A begins with श्रीगणेशाय नमः । अथ सिल्प लिक्षते । Then follows s. 5. B among other topics deals with the subject matter of this Text. From leaf 34 B begins: वास्तुलक्षण । अथतर प्रवक्षामि । गृहकार्यादि संशयः ।

(2) cf: स्निग्धा धीररवा प्रदक्षिणजलोपेताशुबीजोद्गमा ॥
(Manushyālayachandrikā, ch. I. 17.)
स्निग्धा.........बीजोद्गमा ॥ (as in the above) Śilparatna, 3.1.

(s. 1) Bowing down to Heramba, the son of Ambicā, Vighneśa, respected by gods. I write this Śilpaśāstra for the good of the whole world.

(s. 2) I shall narrate the theory of Vāstu, whose good signs are made in the auspicious works of devas, asuras and men.

(s. 3) Saluting all the gods, the theory of Vāstu, which is free from all defects, wished for by all and auspicious, is spoken of.

नेष्टा विपर्ययगुणा कचकर्करास्थि ।
वल्मीककश्मकविभीतकसंकुला च ॥ ४ ॥
ब्राह्मणा[1] क्षत्रिया वैश्या शूद्रा भूमिश्चतुर्विधा ।
शुक्ला रक्ता तथा पीता कृष्णा वर्णैरिति क्रमात् ॥ ५ ॥
आज्यगन्धा[2] ब्रह्मभूमी[3] रक्तगन्धा[3A] च क्षत्रिया[4] ।
क्षारगन्धा भवेत्[5] वैश्या शूद्रा च पुरीषगन्धजा[6] ॥ ६ ॥

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(1) A reads: ब्रह्म क्षेत्रीं वस शूद्रं शुक्लारक्तापिताय ।
कृष्णवर्णं च क्रमेणा अतैव वास्तुलक्षण ॥

B gives a different corrupt reading:

सेतवर्णं ब्राह्मणं चैव रक्तवर्णं च त्रिअंस्तथा ।
पितवर्णं भवेस्ये शुद्रादि कृष्णवर्णिका ॥

(2) A घृतगन्धो, C अजा°   (3) A भवेत् ब्रह्म

(3A) C रजो   (4) A अपि वाहुज

(5) A भवे   (6) A विष्ठामुगन्धिना

(s. 4) The Vāstu land should be pleasing, firm, full of sweet smelling bushes and creepers, sweet-scented, broad, have water on all sides. If it has contrary virtues, if it is full o hair, gravel, sand and thorn, it is not auspicious.

(s. 5) Lands are of four kinds, the Brahmin, Ksatriya Vaisya and Sudra, which are white, red, yellow and blacl in colour respectively.

(s. 6) The Brahmin land smells *ghee*, Ksatriya land blood Vaisya land *ksāra* and the Sudra land night soil.

कषाया ब्राह्मणा भूमिर[1]म्ला च क्षत्रिया तथा ।
वैश्[2]या ख्याता तथा रिक्ता मधुरा शूद्रजातिजा ॥ ७ ॥
ति[3]लानां वपने तत्र ज्ञातव्या भूमिजातयः ।
त्रिरा[4]त्रेणांकुरो [5]यत्र ब्रह्मजा[6]तिः प्रकीर्तिता ॥ ८ ॥
क्षत्रि[7]या पं[8]चमी रात्रै वैश्या स्या[9]त् सप्तभिस्तथा ।
[10]नवरात्रैश्च शूद्राया अंकुरो जायते ध्रुवम् ॥ ९ ॥

(1) A अम्बिला (2) A तिक्त वैस समाख्याता मधुर शूद्रमेवच ।
cf: Viśvakarmaprakāsam: 1, 24-26.
श्वेतरक्ता तथा पीता कृष्णावर्णानुपूर्वतः ॥ १४ ॥
सुगन्धा ब्राह्मणी भूमी रक्तगन्धानुक्षत्रिणी ।
मधुगन्धा भवेद्वैश्या मद्यगन्धा च शूद्रिणी ॥ १५ ॥
मधुरा ब्राह्मणी भूमी कषाय क्षत्रियामना ।
अम्ला वैश्या भवेद्भूमिस्तिक्ता शूद्रा प्रकीर्त्तिता ॥ १६ ॥

(3) A reads: स्वादेन लभते यत्र गन्ध तत्र विनीर्दिशेत ।
Its commentary, however, refers to the sowing of tila:
भूमिरे तिल बुणिम सावित्रीमंत्रे । एहा समभूमि करिव ॥

(4) A त्रिरात्रं च भवेत् (5) A यत्रं (6) A ब्रह्मेश्वर
(7) A क्षत्रियं (8) A पंचरात्राणि (9) A omits स्यात् ।
(10) A reads: नवमो शूद्रविख्यातो एवं भूमि परीक्षिताः ।
cf: Viśvakarmaprakāśam: 1, 64-66.
हलाकृष्टे तथोद्देशे सर्ववीजानि वापयेत् ॥ ६४ ॥
त्रिपंचसप्तरात्रेण न प्ररोहन्ति तान्यपि ।
उप्तवीजा त्रिरात्रेण सांकुरा शोभना मही ॥ ६५ ॥
मध्यमा पंचरात्रेण सप्तरात्रेणनिन्दिता ।
तिलान्वावापयेत्तत्र यवांश्चापि च सर्षपान् ॥ ६६ ॥

(s. 7) The Brahmin land tastes acrid, the Ksatriya land sour, the Vaisya land bitter and the Sudra land sweet.

(s. 8) By sowing tila on the land, one may know the class to which the land belongs. The land, in which the sprout comes out in three nights, is known as the Brahmin class.

(s. 9) (The sprout comes out) in five nights in the Ksatriya land, in seven nights in the Vaisya land and in nine nights in Sudra land.

स्वजात्या[1] सुखमाप्नोति ब्राह्मणस्य[2] चतुर्भूमि[3] ।
[4]क्षत्रियाणां त्रिभुमिः स्याद्वैश्यस्तु द्वयभूमिगः[5] ।
शूद्राणामेकभूमिश्च [6]चतुर्जाति विधीयते ॥ १० ॥
[7]ब्रह्मजातिं यदा भूमिं लो[8]भादिच्छन्ति क्षत्रियाः ।
[9]सर्वे ते निधनं यान्ति शैला[10] वज्राहता इव ॥ ११ ॥

[नक्षत्रशुद्ध्या गृहनिर्णयम्]

[11]कृत्तिकाद्यास्तु पूर्वादौ सप्तसप्तोदिताः क्रमात् ।
यद्दिशं यस्य नक्षत्रं तत्र तस्य शुभं गृहम् ॥ १२ ॥

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(1) B omits this sloka. A. स्वजाति (2) A ब्रध्मस्य

(3) A चतुरभूमौ (4) A क्षत्रियाय (5) A °भूमि च

(6) A °वर्ग ।

(7) A reads: जेष्ठश्चैव यदा भूमि वर्णहीन त्रयोनर ।
सोऽपि वास्तुविनाशस्तु गृहं जम्बुक रोदिते ॥
B. ब्राध्मणास

(8) B क्षत्रिश्च प्रिश्चमीछती (9) B स ततो नीधनो

(10) B यमागती व्रजं सिरि

(11) omitted in A and B. cf: Śrīnivasdīpikā (p. 164):
कृत्तिकाद्यस्तु पूर्वादौ सप्तसप्तोदिता क्रमात् ।
यद्दिश्यां यस्य नक्षत्रं तत्र तस्य शुभं गृहम् ॥

(s. 10) One would get happiness by living on his own class of land. The Brahmin may live on all the four classes of lands, the Ksatriya on three classes of lands, the Vaisya on two and the Sudra on one—these are the rules for the four classes.

(s. 11) When the Ksatriyas wish for the Brahmin land through greed, they are killed like hills struck by thunder.

(s. 12) Placing seven (Ṛkṣa) respectively beside Kṛttikā and others from the Eastern side onwards, the direction to which the nakṣatra will be, the house will be auspicious on that direction.

वास्तोर्मध्ये[1] तु विवरं कृत्वा बाहुप्रमाणतः ।
दीपं तत्र स्थापयित्वा चिन्तयेत् च फलादिकम् ॥ १३ ॥
श्रीदा[2] दीपशिखा धूम्रा वृद्धिः प्राचीगता भवेत् ।
आग्नेये वेश्मदाहः स्याद्याम्ये मृत्यु र्न संशयः ॥ १४ ॥
नैर्ऋते च भवेद्दुःखं वारुण्ये धननाशनम् ।
वायव्ये व्याधिपीड़ा स्यादुत्तरस्यां च सम्पदः ।
ऐशान्ये सुखवृद्धिः स्यादित्याशाभागनिर्णयः ॥ १५ ॥

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(1) Omitted in A and B.

(2) s. 14-15 omitted in A and B.

cf: Mayamata, 4. 106. 10-11

वास्तुमध्ये ततस्तस्मिन् खानयेद् वसुधातलम् ॥ १० ॥
अरत्निमात्रगम्भीरं चतुरश्रसमन्वितम् ।
दिग्भागस्थमसम्भ्रान्तमसंक्षिप्तसमुच्छ्रयम् ॥ १२ ॥

cf: Viśvakarmaprakāśa, 1. 63:

ज्वालयेद्भूपरीक्षार्थंसंपूर्णसर्वदिङ्मुखम् ॥ ६३ ॥
दीप्तापूर्वादि गृह्णीयाद्वर्णानामनुपूर्वशः ।

cf: Matsyapurāṇam 253, 14:

ज्वालयेद्भूपरीक्षार्थं तत् पूर्णं सर्वदिङ्मुखम् ॥ २४ ॥
दीप्तौ पूर्वादि गृह्णीयाद्वर्णानामनुपूर्वशः ।

(s. 13) Making a hole, one cubit in length, in the Vāstu land and placing a lamp there, one should think of the results.

(s. 14—s. 15) If the flame is smoke-coloured, it gives fortune, if it goes to the east, it predicts increase, if to the south-east the burning of the house, if to the south certain death, if to the south-west sorrow, if to the west disease, if to the north wealth, if to the north-east increase of happiness.

[षोडशवास्तुभूमिः]

आयतं चतुरस्रं च छत्रं भद्रासनं तथा ।
चक्रं विषमबाहुः स्यात्त्रिकोणं शकठाकृतिम् ॥ १६ ॥
दण्डं च प्रणवं मूर्त्ति गृहदं व्यजनं तथा ।
कूर्मकं धनूराकारं सूर्य्यकं चेति षोडशः ॥ १७ ॥

(1) A आयतन, B आएतए

(2) A चतुश्रेष्ठः

(3) A यत्र, B कृत

(4) B विष्णुवाङ्
cf: Viśvakarmaprakāsa. 1, 27-30

चतुरस्रां द्विपाकारां सिंहोच्चाश्वेभरुपिणीम् ।
वृत्तं च भद्रपीठं च त्रिशूलं लिंगसन्निभम् ॥ २७ ॥
प्रासादध्वजकुम्भादि देवानामपि दुर्लभाम् ।
त्रिकोणां शकटाकारां शूर्पव्यजनसन्निभाम् ॥ २८ ॥
मुरजाकारसदृशां सर्पमण्डुकरूपणीम् ।
खराजागरसङ्काशाम्वकां चिपिढरूपिणीम् ॥ २९ ॥
मुद्गराभंतथोलूककाकसर्पनिभां तथा ।
शूकरोष्ट्राजसदृशां धनुः परशुरूपिणीम् ॥ ३० ॥

cf: Yuktikalpataru. 23. 208-9:

त्रिकोणो वर्त्तलो दीर्घो यवमध्यो वृहन्मुखः ॥
तथा डमरुरूपश्च सर्पाकार स्तथैवच ।
छिन्नो भिन्नो मध्यनिम्नो व्यजनाभश्चतुष्पथः ॥

(5) A प्रणवस्थान, B प्रलम्ब ।
After this A has

सुरिक्त वृहामुख व्यजन कूर्मपृष्टः धनु सूर्यचक्र ।

B reads प्रलम्ब मृक्कन्द हर्म्यपिढ कृमपृष्ट धनयंय ।

(s. 16-17). These are the sixteen (kinds of Vāstu land): Āyata- or oblong, caturasra or square, chatra or the shape of an umbrella, bhadrāsana or oblong, cakra or disc-shaped, Visamavāhu or long and narrow with two unequal wings, trikona or triangular, Śakatākṛti or cart shaped, Daṇda or staff like, Pranava or quadrangular, murti, gṛhada, vyajana or like a palmleaf fan, kurmaka or circular, bow-shaped and Suryaka.

[भूमिशुभाशुभफलम्]

आयते[1] सिध्यते[2] सर्वं चतुरस्रे धनागमः ।
छत्रे[3] प्रीतिविवृद्धिश्च भद्रासने कृतार्थिनः[4] ॥ १८ ॥
°चक्रे दारिद्र्य[5]रोगो च शोको[6] विषमबाहुके ।
राजभीति[7] त्रिकोणे स्यात् शकटे[8] च धनक्षयम् ॥ १९ ॥
चौरा[9] नश्यन्ति दण्डेन प्रणवे नेत्र[10]नाशनम् ।
सुमूर्तौ[11] म्रियते भार्या गृहदे सुखनाशनम् ॥ २० ॥
व्यजने[12] वित्त[13]नाशश्च धन[14]लाभश्चकच्छपे ।
चापे[15] चौरभयं विद्याद् भास्करे च दरिद्रता ॥ २१ ॥

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(1) A आयतने (2) B सर्वसिद्धि च (3) A क्षत्रपुष्टिविवर्धनं, B कृतिपुष्टविवर्धनं (4) A कृतार्थश्च ।

(5) °मेवोक्तम्, B omits रोगो । (6) B वसवाड़ तपाहनं

(7) A नृप° B° भय । (8) B शकटाधि

(9) A नश्यति चिखो दण्ड, B पशुहोत्रि तयादण्डं ।

(10) A क्षयलोचनं, B प्रलम्बे चेष्ठनाशनं (11) A सुरिक्ते म्रियते

(12) B व्यञ्जने (13) A विनाशं च, B विद्यानाशं च ।

(14) A कूर्मे च धनपिड़ते, B कूमेन धनपिडनं ।

(15) A चापे धनभयं जातं सूर्ये अन्नक्षयं भवेत् ।
B शुर्ये धनक्षयादित धनु चौर भवे मृत्युं ।

(s. 18-21). The *Āyata* ensures success, the square brings money, the *chatra* increases love, the *bhadrāsana* fulfills all desires, the *cakra* causes poverty and disease, the Vismabāhuka bereavement, the triangular brings fear from the king, the *Sakata* loss of wealth. The Danda causes the destruction of thieves, the *Pranava* of eyes, the *Sumurti* of the wife, the *grhada* of happiness, the fan of wealth, the tortoise-shaped brings money. The arrow brings fear of thief and suryaka brings poverty,

वैशाखे[1] धनरत्नानि ज्येष्ठे[2] मृत्युं विनिर्दिशेत् ।
आषाढे धनलाभश्च[3] पशुवृद्धिमवाप्नुयात् ॥ २२ ॥
श्रावणे भूमिर्लाभः[4] स्याद्धानि भाद्रपदे[5] तथा ।
पत्नीनाशश्चाश्विने[6] च बहुभार्याश्च[7] कार्त्तिके ॥ २३ ॥
मार्गशीर्षे[8] धनप्राप्तिः पौषे चौरभयं[9] तथा ।
अशुभं[10] च भयं विद्यादग्निं माघे विनिर्दिशेत् ।
फाल्गुने कांचनं पुत्रं[11] चैत्रे च शोकवान्[12] भवेत् ॥ २४ ॥

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(1) B has this sloka in leaf 48. Both A ond B begin with the month of Caitra and not Vaiśākha.

(2) B येष्टेन पशुचौर्यं च ।

(3) A धनपशुवृद्धि॰ B पशुनाशन॰

cf: Matsyapurāṇam, 253, 2-5:

चैत्रे व्याधिमवाप्नोति यो गृहं कारयेन्नरः ।
वैशाखे धेनुरत्नानि ज्यैष्ठे मृत्युं तथैव च ॥ २ ॥
आषाढे भृत्यरत्नानि पशुवर्गमवाप्नुयात् ।
श्रावणे भृत्यलाभंतु हानिं भाद्रपदे तथा ॥ ३ ॥
पत्नीनाशोऽश्विने विन्द्यात् कार्त्तिके धनधान्यकम् ।
मार्गशीर्षे तथा भक्तं पौषे तस्करतो भयम् ॥ ४ ॥
लाभं च वहुशो विन्द्यदग्निं माघे विनिर्दिशेत् ।
फाल्गुने कांचनं पुत्रानिति कालवलं स्मृतम् ॥ ५ ॥

cf: Yuktikalpataru, p. 32:

वैशाख-श्रावणाषाढ मार्गफाल्गुन-कार्त्तिकाः ।
सुप्रशस्ता गृहारंभे पत्नीपुत्र-समृद्धाविदाः ॥ २१२ ॥

(4) A भूमिलाभाय, omits स्यात्, B वहुहानी च

(5) B वहुरोगीनी (6) B जन नस्यन्ति

(7) A धान्यानि; B कार्त्तिके धनलाभक

(8) A धनः, B वहुधन चैव (9) ढस्करं भवेत्

(10) A मोघ अग्निभयं कुर्यात्, B माघे वहुसोकं च ।

(11) A. भवेत्, B वहुपुत्रकं (12) A. शोकमवाप्नोति,
B व्याधि प्रष्ठन्ति।

cf: Viśvakarmaprakāsa, 2. 17-20:

अथ समयशुद्धिः ॥ चैत्रे व्याधिमवाप्नोति यो नवं कारयेद्गृहम् ॥
वैशाखे धनरत्नानि ज्येष्ठे मृत्युस्तथैव च ॥१७॥
आषाढे भृत्यरत्नानि पशुवर्जमवाप्नुयात्।
श्रावणे मित्रलाभं तु हानिं भाद्रपदे तथा ॥१८॥
युद्धं चैवाश्विने मासि कार्तिके धनधान्यकम्।
धनवृद्धिर्मार्गशीर्षे पौषे तस्करतोभयम् ॥१९॥
माघे त्वग्निभयं विन्द्यात्लक्ष्मीवृद्धिश्च फाल्गुने।
गृहसंस्थापनं सूर्ये मेषस्थे शुभदं भवेत् ॥२०॥

cf: Vāstu—Prakarṇaṃ (Ms. in the Visvabharati Library) 1. 4-6:—

चैत्रमासे गृहारम्भे शोकरोगभयं तथा।
वैशाखे शुभदं विद्याज्ज्येष्ठायां मरणं धनं ॥४॥
आषाढे गोकुलं हंति श्रावणे भृत्यवर्धनम्।
भाद्रपदे प्रजारोग्यायुधं चाश्विने एव च ॥५॥
कार्त्तिके धनलाभं स्याद् मार्गशीर्षे महद्भयम्।
पौषे चाग्निभयाविधा माघे च वहुदं सुतः (?) ॥६॥
फाल्गुने रत्नहानिं स्यात् मासानां च शुभाशुभम्।

(s. 22-24). (If a house is begun) in the month of Vaisakha, wealth and jewels are to be gained, in Jaistha death, in āsādha gain of wealth and increase of cattle, in srāvana gain of land, in bhādra loss, in āsvina loss of wife, in kārtika many wives, in mārgaśirṣa getting of wealth, in Pousa the fear of thief, in māgha inauspiciousness, fear and fire, in Phalgun gold and in Caitra sorrow.

जन्मराशेः शुभं सूर्यस्त्रिषष्ठदशलाभगः ।
द्विपंच नवमोऽपीष्ठ स्त्रयोदशादिनात् परम् ॥ २५ ॥

[तिथिशुद्धिः]

गृहं कृत्वा प्रतिपादि दुःखं प्राप्नोति नित्यशः ।
अर्थक्षयं तथा षष्ठ्यां पंचम्यां चित्तचांचल्यः ॥ २६ ॥
चौरभीति दशम्यां तु चैकादश्यां नृपात् भयम् ।
पत्नीनाशस्तु पौर्णमास्यां स्थाननाशः कुहौ तथा ॥ २७ ॥

(A) यत्रराशिस्थितं सूर्यः त्रिषष्ठदशलाभकं एकादश ।
B omits the sloka.

(2) A विनात् । A has some slokas on रविशुद्धिः, वारशुद्धिः and वारफलम् ।

(3) B omits sloka 26. A. प्रतिपद् गृहकार्यं च

(4) A षष्ठि पंचमोकाठनं तथा ।

(5) B omits this sloka. A ⁰ भय (6) A एकादशो द्वादशि-नृपाभयात् ।

(7) A नाशं च (8) A पतिनाशो कुहुस्तथा ।

(s. 25). If the sun is on the *janmarāsi* (birthday star of the householder), it is not auspicious to begin the house. Counting from there, there would be gain on the third, sixth and tenth day, as well as on the second, fifth, ninth and thirteenth day.

(s. 26). Building a house on *Pratipada* day one always gets sorrow, on *Sasthi* day loss of money and on *Pancamī* day restlessness of mind.

(s. 27). On *dasamī*, there would be the fear of thief, on *ekādasī* the fear of the king, on *purnīmā* the loss of wife, on the new moon day the loss of place.

रिक्तायां सर्वकार्याणि नाशमायान्ति सर्वदा ।
द्वितीया सप्तमी चैव तृतीयाष्ट त्रयोदशी ॥
पंचसु स्थम्भकर्माणि स्थिरलग्ने शुभे चणे ॥ २८ ॥

[वारफलं]

वह्ने भयं भवति भानुदिनेऽर्थनाशः ।
सौरेदिने क्षितिसुतस्य च वज्रपातः ॥ २६ ॥
प्रासादसद्मपुरपुष्करिणीक्रियासु ।
धर्मार्थवांछितफलानि शुभग्रहाणाम् ॥ ३० ॥

[नक्षत्रफलं]

आदित्यद्वयरोहिणीमृगशिराज्येष्ठा धनिष्टोत्तरा ।
पौष्णी विष्णु मघानुराधगुरुभिः शुद्धैः सुतारान्वितैः ॥३१॥

(1) A omits this line, B omits slokas 27-35.

(2) A पंचेते धनरत्नानि स्थम्भ शुभे क्षणे ।

(3) A वह्नेयं (4) A °रवि (5) A °घात: ।

(6) A °ग्रहानि (7) A °शिरो (8) A पौष्य

(9) A मृगा° (10) A शुद्धे (11) A सुपुत्रान्विजते ।

(s. 28). On the *riktā tithis* (i.e., चतुर्थी, नवमी and चतुर्दशी) all works always tend to destruction. On these five—*dvitīyā, saptamī, tritīyā, astāmī* and *trayodasī* at auspicious moment the column should be placed.

(s. 29). On sunday, there is the fear of fire, on monday the loss of money and on Tuesday the falling of thunder.

(s. 30). In the work of palace, house, city and tanks, the auspicious planets (produce) results desired by dharma and artha.

(s. 31). These are the pure and auspicious stars—ādityadvāya, Rohinī, Mṛgaśirā, Jyesthā, Dhanistottarā, Pausṇī, Visṇu and Maghā.

सौम्यानां दिवसेऽथ पापरहिते[1] योगोऽतिरिक्ते तिथौ ।
विष्टित्यक्तदिने वदन्ति मुनयो वेश्मादिकार्ये[2] शुभम्[3] ॥ ३२ ॥

(अन्यच्च) अश्विनी रोहिणी मूला ह्युत्तरात्रयमेवच ।
स्वाती हस्तानुराधासु स्थम्भारम्भः प्रशस्यते ॥ ३३ ॥

धनुर्मीनद्वयोर्मध्ये[4] यावत्तिष्ठति चन्द्रमाः ।
न छिन्द्यात्तृणकाष्ठदीन्न गच्छेद्दक्षिणां दिशम् ॥ ३४ ॥

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(1) A अपाप ° (2) A कार्य (3) A शुभा ।

cf: Yuktikalpatarm p. 32. s. 217.

आदित्यद्वयरोहिणी मृगशिरो ज्येष्ठाश्रनिष्ठोत्तराः ।
रेवत्याथ मघानुराधहरिभिः शुद्धैः स्वभावादिभिः ।
सौम्यानां दिवसेऽथ पापरहिते योगेविरिक्ते तिथौ ।
विष्टित्यक्तदिने वदन्ति मुनयो वेश्मादिकार्ये शुभम् ॥ २१७ ॥

cf: Matsyapurāṇam: 253, 6. :—

अश्विनी रोहिणी मूलोत्तरा त्रयमैन्द्वम् ।
स्वाती हस्तोऽनुराधा च गृहारम्भे प्रशस्यते ॥ ६ ॥

(4) A omits slokas 33-36.

(s. 32). Sages say that the building of houses is auspicious on the days of moon, on sinless yoga, an extra tithi and on days which are not connected with Visti.

(s. 33), (Otherwise) it is advisible to begin the column with the following stars: Aśvinī, Rohiṇī, Mulā, Uttarā, Svātī, Hastā and Anurādhā.

(s. 34). When the moon rests between Dhanus and Mīna, no one should cut grass, wood and other things and no one should go to the south.

विश्वदेवे चाग्निभयं श्रावणायां भयं भवेत् ।
धनिष्ठायां भवेद्रोगो वरुणे मरणं ध्रुवम् ।
अजपादे नृपभयं जातं शरणपंचके ॥ ३५ ॥
जन्मचन्द्रः श्रियं कुर्याद्वर्जयेत् पंचकर्मसु ।
यात्रा युद्ध गृहारम्भे भैषज्ये पशुसंग्रहे ॥ ३६ ॥
जन्मतारे भवेत् क्लेशः सम्पदि सुखसम्पदः ।
विपदि कार्यनाशः स्यात् क्षेमेण क्षेमलाभकः ॥ ३७ ॥
प्रत्यरौ परमं रोगं साधके सर्वसाधकः ।
निधने धनहानिश्च मैत्रे परममंगलम् ॥ ३८ ॥
सप्ताद्यचन्द्रे ध्रुवमर्थलाभः ।
षष्ठे तृतीये धनभोगमायुः ।
सर्वार्थसिद्धिं दशमे वदन्ति ।
एकादशे सर्वसुखानि चैव ॥ ३९ ॥

(s. 35) In the month of āsāḍa, there is the fear of fire, in Śrāvana fear, in Dhanisthā disease, in Varuna certain death, in Ajapāda fear of king,—these are the Śaranapañcaka.

(s. 36). The birthday moon (ordinarilly) does good, but it should be avoided in the following five cases—in going elsewhere, in war, in beginning a house, in medicine and in collection of animals.

(s. 37–38). The birthday star brings suffering, with sampada there would be happiness and wealth, with vipada loss of work, with ksema attainment of good, with pratyari fatal disease, with sādhaka fulfillment of all, with nidhana loss of wealth, with maitra great good.

(s. 39). With the seventh birthday moon, there would be certain gain of money, with the sixth and third wealth, enjoyment and long life, with the tenth attainment of all ends, with the eleventh attainment of all kinds of happiness.

द्वितीयोऽध्यायः ।

[गृहबन्धः]

[1]व्यासेन गुणितं दैर्घ्यमष्टाभि र्भाजितं पुनः ।
शेषं ध्वजादिकं ज्ञेयं पूर्वादिभवनाष्टके ॥ १
[2]ध्वजो [3]धूम्रश्च सिंहश्च[4] [5]श्वा वृष खर [6]एव च ।
[7]गजो ध्वांक्षस्तथैतानि गृहबन्ध स उच्यते ॥ २ ॥

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(1) A reads:
विस्ताराणि हस्तं च प्रतिराशि हस्तं च कारयेत् ।
अष्टाभि हरते भागं शेषबन्ध स उच्यते ॥
B has a corrupt reading.
cf: Matsyapurāṇam, 257, 15-16.
व्यासेन गुणिते दैर्घ्ये अष्टाभि र्वै हृते तथा ॥ १५ ॥
यच्छेषमायतं विन्द्यादष्टभेदं वदामि वः ।
ध्वजो धूमश्च सिंहश्च वृषभः खर एव च ॥ १६ ॥
हस्ती ध्वांक्षश्च पूर्वाद्याः करोषाभवन्त्यमी ।

(2) A ध्वजे (3) A धूम च (4) A सिंहायु
(5) A श्वान (6) A स्तथा (7) A ध्वासायते चैव

B reads: श्री । ध्वज । धूम्र । सिंह । श्वन् । वृष ।
खर । गज । ध्वज । ८ । ए अष्टबन्ध ॥

cf: Yuktikalpatarau, p. 45:
ध्वजोधूमस्तथा सिंहः श्वावृषो गर्दभो गजः ।
काक इत्येष गदितो वास्तुस्थानस्य निर्णयः ।
cf: Vāstuvidyā, 8, 21-22:
ध्वजः सिंहो वृषो हस्ती महादिग्देवताः ह्यमूः ॥ २१ ॥
विदिङ्नाथास्तु धूमः श्वा खरो ध्वाङ्क्ष इति स्मृताः ।
cf: मनुष्यालयचन्द्रिका, p. 16, s. 16 :
ध्वजधूमसिंहकुक्कुरवृषखरगजवायसाः क्रमेण स्युः ।

(s 1). If the length is multiplied by breadth and again divided by eight, the remainder is known respectively as Dhvaja and others in eight kinds of houses.

(s. 2). These are called Gṛhabandhas: Flag, dhumra, lion,

ध्वजे विभूति मरणं च धूम्रे
सिंहे जयः श्वा च करोत्यनर्थम् ।
भोगो वृषे हानिकरः खरे च
पुष्टि गजे काकपदे च दुःखम् ॥ ३ ॥
ध्वजे देवगृहं कुर्याद्धूम्रे च होमशालकम् ।
सिंहे च श्रीगृहं कुर्यात् शुनि कुक्कुणिशालकम् ॥ ४ ॥

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cf : Visvakarmaprakas, 2, 49-50 :

विस्तारेण हतं दैर्घ्यं विभजेदष्टभिस्ततः ॥ ४९ ॥
यच्छेषं संभवेदायो ध्वजाद्यास्ते स्थुरष्टधा ।
ध्वजो धूम्रो हरिः श्वागौः खरेभौवायसोष्टमः ॥ ५० ॥

(1) Both A and B omit this sloka.

cf : Yuktikalpataru, p. 45, s. 310 :

ध्वजे विभूति विपदश्च धूमे
सिंहे विभोगः शुनि सर्वनाशः ।
वृषे सुखं गर्दभतो विनाशः ।
गजे धनं काकपदे मृत्युः ॥ ३१० ॥

cf : Visvakarmaprakasa, 2, 53 :

ध्वजः सिंहे तौ च गजेह्येतेगविशुभप्रदाः ।
वृषो नपूजितोह्यत्र ध्वजः सर्वत्रपूजितः ॥ ५३ ॥

(2) A ध्वजेन (3) A कुर्या (4) A धूमेन, B धूम्रेण
(5) C °शालकः, B °शालिका (6) B सिंघेन
(7) A श्रीघरं, B शिरिघरं (8) B कुर्या, the remaining portion of sloka is omitted in B.

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dog, buffallo, ass, elephant and crow.

(s. 3). The dhvaja house brings wealth, the dhumra house death, the simha house victory, the svā house destruction, th? vis? house enjoyment, the khara house loss, the gaja hause nourishment, the kāka house sorrow.

(s. 4-5) With dhwaja a temple should be built, with dhumra the sacrificial house, with Śimha Śrīgṛha (an audience

वृषे अन्तःपुरं कुर्यात् खरे पशुन्नियोजयेत् ।
गजे भण्डारकं चैव ध्वांक्षे च शस्त्रशालकम् ॥ ५ ॥
अष्टाभि गुणितं पिण्डमृक्षभागेन हारयेत् ।
शेषमृक्षं विजानीयादश्विन्यादि क्रमेण च ॥ ६ ॥

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(1) A °पुर (2) A योजयेत्
(3) A भण्डारकश्चैव (4) A धुम्रेन
(5) C °शालकः ।
(6) B हरते (7) A भोगेन (8) B असं
(9) A °गुणिते बुधः, B तत्र ऋक्ष वेणी दृश्यते ।

cf: Matsyapurāṇam : 257, 20 :

तवेमाष्टगुणं कृत्वा कराशिं विचक्षणः ।
सप्तविंशाहृते भागे ऋक्षं विद्याद्विचक्षणः ॥ २० ॥

cf: Garuḍapurāṇam, 46, 27 :

अष्टाभि गुणितं पिण्डं षष्टिभिः भागहारितम् ।
यच्छेषन्तदु भवेज्जीवं मरणं भूतहारितम् ॥ २७ ॥

cf: Śrīnivāsadipikā, 7, p. 166 :

व्यासेन गुणिते दैर्ध्ये वसुभि र्विहृते ततः ॥
तच्छेषमायतं विद्यात् पूर्वादिभवनाष्टके ॥

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hall), with Śva the place for crushing rice, with Vṛṣa the inner appartment, with khara a stable, with gaja a store and with dhāmkṣa an armoury.

(s. 6) The area (piṇḍa) of the house, multiplied by 8 (the number of Bandha) should be divided by Ṛkṣa (or 27–the number of the stars), the remainder Ṛkṣa star (being the star of the house) should be known respectively as Asvinī and others.

[1]वसुभि गुणितं पि[2]ण्डं षष्टिभागेन हारयेत् ।
शेषमंशं विजानीयादायुर्गेहस्य कोवि[3]दः ॥ ७ ॥
पृथिवी[4]जलतेजांसि वायुराकाश एव च ।
पंचभूता[5]यते तत्र भग्नं दाहादि जायते ॥ ८ ॥
[6]ऋक्षं चतुर्गुणं कुर्या[7]न्नवभागेन हारयेत् ।
शे[8]षमंशं विजानीयात्तं [9]लब्धं राशिमादिशेत् ॥ ९ ॥
[10]आदौ चौरभयं भोगी द्वितीये वित्तनाशकम् ।
वह्नौ वेदे भवेद्दाता नृपतिः पंचमे तथा ॥ १० ॥

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(1) B omits this sloka. A पिण्ड (2) A अष्टाभि :

(3) A गुणितं वुध : (4) A omits this sloka. B आप

(5) C पंचस्य, B text is corrupt after this.

(6) A रिख्या (7) A ° नवभि भाग B कृत्वा°

(8) A शेषतां (9) A लब्धि

(10) s. 10 is omitted in A, B. has a corrupt Text.

(s. 7). If the area is multiplied by 8 and divided by 60, the learned should know that the remainder is the *āyus* (duration) of the house.

(s. 8). If the remainders are the five elements—(1) earth, (2) water, (3) heat, (4) air and (5) sky, (the result of the duration of the house) would be destruction, burning etc.

(s. 9). If the Ṛkṣa (the star of the house) is multiplied by 4 and divided by 9, the remainder should be known as Rāśi

(s. 10 s. 11). If the remainder is one, there would be fear of thief, if two, enjoyment, if three, loss of wealth, if four

षष्ठे भयमवाप्नोति सप्तमे च नपुंसकः ।
वसौ दरिद्रतामेति नवमे विष्णुमन्दिरम् ॥ ११ ॥
अष्टाभि र्भजितादृक्षाद्यच्छेषं स व्ययो भवेत् ।
व्ययाधिक्यं न कर्त्तव्यं गृहमायाधिकं शुभम् ॥ १२ ॥

[नागप्रमाणम्]

ऋक्षेण गुणितं पिण्डं अष्टभागेन हारयेत् ।
अष्टौ नागाननन्तादीन् भागशेषं प्रकल्पयेत् ॥ १३ ॥

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(1) s. 11-12 omitted in A and B.

cf: Matsyapurāṇam, 257, 21:

अष्टाभि र्भाजिते ऋक्षे यः शेषः स व्ययो मतः ।
व्ययाधिक्यं न कुर्वीत यतो दोषकरं भवेत् ॥

cf: Garudapurāṇam, 46, 25-26:

पुन र्गुणितमष्टाभि र्ऋक्षभागंतु भाजयेत् ।
यच्छेषं तद्भवेदृक्षं भागै र्हृत्वा व्ययं भवेत् ॥ २५ ॥
ऋक्षं चतुर्गुणं कृत्वा नवभिर्भागहारितम् ।
शेषमंशं विजानीयाद्देवलस्य मतं यथा ॥ २६ ॥

cf: Śrīnivāsadipikā, p. 167:

वसुशिष्टं तथायातं नक्षत्रं भवति व्ययः ।
व्ययाधिकं न कर्त्तव्यं गृहमायाधिकं शुभम् ॥

(2) A and B omits s. 13.

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donor, if five king, if six there would be fear, if seven eunuch, if eight poverty, if nine temple of Viṣṇu.

(s. 12). That is called *Vyaya* what remains by dividing the Ṛksa (star of the house) by eight. A house should not be made such as having excess of vyaya, if it has excess of āya, it is auspicious.

(s. 13). Pinda multiplied by Ṛkṣa (star of the house) should be divided by eight. The remainder indicates the eight (vāstu) nāgas, Ananta (Vāsuki, Taksaka) and others.

वालाग्र[1]कलिकादर्भयूकसूत्र[2]पदाः क्रमात् ।
चतुर्गुणानि कृत्यैता[3]न्यंगुलीः कथयन्ति[4] हि ॥ १४ ॥
यथा पृथ्वी तथा वास्तु यथा वास्तु तथा मही ।
स्थाने स्थाने प्रकल्पन्ते[5] विपाके[6] नागे[7] अन्तकः ॥ १५ ॥

[वास्तुनागविचारः]

भद्रादौ[8] तु शिरः पूर्वे मार्गादौ[9] दक्षिणे शिरः ।
फाल्गुनादौ[10] शिरः प्रत्यक्[11] ज्येष्ठादावुत्तरे शिरः ॥ १६ ॥

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(1) B omits s. 14-15. A वसीकाद्यभि. s. 14 has no connection with the previous or following slokas.

(2) A °पादानि च (3) A ° स्मिन्यंगुल

(4) A जनयति (5) A परिकूपे

(6) A विपाक (7) A नागनन्तक

(8) B omits s. 16-18. A पूर्वे शिर भाद्रवार्द्धे

(9) A मार्गे दक्षिणमस्तके (10) A फाल्गुणे वारुणेन्धेसे

(11) A जेष्ठे उत्तरमूर्द्धणि

cf: Śrīnivāsdīpikā, p. 165:

पूर्वादिक्षु शिरः कृत्वा नागः शेते त्रिभिस्त्रिभिः ।
भाद्राद्यौ वामपार्श्वेन तस्य क्रोडे शुभं गृहम् ॥

(s. 14). Angulis are said to be four times respectively of the point of hair, kalikā, darva, yuka and sutrapada.

(s. 15) What is earth is Vāstu, what is Vāstu is earth. The Nāga Antaka should be imagined at places.

(s. 16). In the Bhādra and following months, the head of the (Vāstu) nāga rests on the East, in the mārga śīrṣa and following months on the South, in the Phalguna and following months on the West and on Jyestha and following on the North.

शिरसा पृष्टपुच्छाभ्यामशुभं च भवेद् गृहम् ।
शयनं वामपार्श्वेन तस्य क्रोडे शुभं भवेत् ॥ १७ ॥
शिरः प्रदेशापुच्छान्तं नागदीर्घं च स्थापयेत् ।
अष्टभागे हृतं तस्य लब्धं तालं विदुर्बुधाः ॥ १८ ॥
अष्टभागकृता भूमिः प्रथमं शिरः उच्यते ।
द्वितीये हृदयं चैव तृतीये जठरं तथा ॥ १९ ॥
चतुर्थं नाभिकं विन्द्यात्पंचमं गुह्यमेव च ।
षष्ठं स्याज्जानुदेशं च सप्तमं जघनं तथा ॥ २० ॥

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(1) A ° पुच्छाभ्याः शशृरोतदिगन्तप (2) A शयने

(3) A गृहम् ।

(4) s. 18 is omitted in A and B.

(5) B omits s. 19-22. A gives a different reading:—

तालमेको कण्ठाशिरः द्विताल कण्ठकस्तम्भा ।
त्रिभितालहृदयेश्चैव चतुर्तालोदरं भवेत् ॥
पंचताल नाभिश्चैव षष्ठताल गुहकस्तथा ।
सप्तताल जघनश्चैव अष्ठतालश्च पुच्छये ॥

(s 17). A house on its head, back and tail is inauspicious, but it is auspicious on its left side and on its lap.

(s. 18). The length of the house should be the length of the (Vāstu) nāga from its head to tail. The length divided by eight is known to the learned as tāla.

(s. 19-20). The (Vāstu) land being divided into eight parts, the first is called head, the second heart, the third belley, the fourth navel, the fifth scrottum, the sixth thigh and the seventh hip.

दारापत्यप्रणाशो भवति च खनने मस्तके नागराजस्य[1] ।
श्रीसम्पत्तिः प्रभुत्वं[2] यदि हृदि[3] जठरे सर्वभोगैरुपेतः[4] ॥२१॥
नाभिगात्रे रतिशयभयदो गुह्यदेशे च[5] रोगो ।
जान्वो[6] दीर्घप्रवासी क्षयमपि[7] जघने पुच्छदेशे च मृत्युः ॥२२॥

[इति नागपरिमाणसमाप्तिः]

तृतीयोऽध्यायः ।

[सूत्रलक्षणम्]

ध्वजवस्त्रपताकादि[8] दर्शने धनसंभवः ।
पूर्णकुम्भे भवेत् वित्तं प्राप्नोति कनकादिकम् ॥ १ ॥

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(1) A नागराज्ञिा, C नागरांकः ।
(2) A प्रभुका (3) A हृदय
(4) A त्वरातेरतिशशुभदोनाभौत्त्वीणं (5) A भोगं
(6) A जानु (7) A खलु°
(8) s. 1-4 omitted in A and B.

(s. 21-22). If (at the time of building the house) the head (of the Vāstu nāga) is dug, there would be loss of the life of wife and children, but if the heart, attainment of wealth and property and mastery, if the belley, all kinds of enjoyment, if the navel, great fear, if scrottum disease, if thigh long absence from house, if hip decay, if tail death.

(s. 1). In laying the thread for the foundation of the house, at the sight of flag, cloth and other things, there is possibility of gaining wealth and at the sight of a full pitcher of wealth, gold and other things.

शत्रुक्षयं वाद्यघोषे वेदघोषे भवेच्छुभम् ।
ज्योतिः शास्त्रकथायां तु वर्द्धते गृहिणो धनम् ॥ २ ॥
हीनांगो भिक्षुकश्चैव वन्ध्या रोगार्त्तिखंजकौ ।
दृश्यते चेद्गृहारम्भे कर्त्तुश्च मरणं ध्रुवम् ॥ ३ ॥
सूत्रस्य छेदनात् क्षिप्रं दुःखं स्यान्मरणान्तकम् ।
अतो विधिविधानेन शान्तिहोमं तु कारयेत् ॥ ४ ॥

(1) cf: Matsyapurānam, 256, 21 :—

सूत्रछेदे भवेन्मृत्यु र्व्याधिः कीले त्वधोमुखे ।
अंगारेषु तथोन्मादं कपालेषु च सम्भ्रमम् ॥ २१ ॥

cf: Śrīnivāsadīpikā, p. 169 :—

सूत्रच्छेदे भवेन्मृत्युः कीले च वाङ्मुखे महान् रोगः ।
गृहनाथस्थपतिनां स्मृतिलोपे मृत्युरावेशः

cf: Bṛhat Samhitā, 53, 110 :—

सूत्रच्छेदे मृत्युः कीले चावाङ्मुखे महान् रोगः ।
गृहनाथस्थपतीनां स्मृतिलोपे मृत्युरादेश्यः ॥ ११० ॥

(s. 2). At the sound of drum, there would be destruction of enemy, at the chanting of the Vedas, there would be good and at the reading of the *jyotisāstrā*, the wealth of the householder increases.

(s. 3). If at the time of beginning the house, a crippled, a beggar, a barren woman, a diseased person and a lame man are seen, the owner's death is certain.

(s. 4). If the thread tears, there would be sorrow amounting to death, therefore, *śānti-homa* should be performed according to the proper rules.

[1]सूत्रे [2]विस्तीर्यमाने तु [3]रोदनं [4]श्रूयते [5]यदि ।
नाभिमा[6]ने [7]स्थितं शल्यं मुण्डमालां विनिर्दिशेत् ॥ ५ ॥
[8]सूत्रे [9]विस्तीर्यमाने तु गजश[10]ब्दो यदा भवेत् ।
[11]गजस्यास्थि विजानीयाद्वास्तुभूमौ न संशयः ॥ ६ ॥
सूत्रे विस्तीर्यमाने तु हयश[12]ब्दो यदा भवेत् ।
[13]तत्राश्वास्थि विजानीयाद्धनहानि भवेद्ध्रुवम् ॥ ७ ॥
सूत्रे विस्तीर्यमाने तु धे[14]नुः शब्दा[15]यते यदि ।
गवा[16]स्थीन्यत्र जा[17]नीयान्मृ[18]त्युं वास्तुपते भवेत् ॥ ८ ॥

(1) B शुत्र, A सुत्र (2) A विस्तार्यमानस्तु, B विस्तारमानेन (3) A रोदिते, B मानवशब्द (4) A श्वासते, B शुभे (5) A अथवा (6) °मात्र, B वर्यएतए भूमि सा। मरण तत्र निसंसयः। (7) A स्थिते (8) A सुत (9) A विस्तार्थमानस्तु (10) A ध्वानिमुदामृत (11) A गज अस्थि (12) B omits s. 7. A. ध्वनिमुदाहृतं (13) A हय अस्थि, विजानिया सन्त तिष्ठति नान्यथा।
(14) A गवाय (15) A रोदन्ते
(16) A गोरुअस्थि (17) A विजानीया°
(18) A मृत्ये वास्तु यथार्थेजा।

(s. 5-7). If at the time of laying the thread, the cry is heard, the śalya-a garland of heads is pointed out at the navel, or if the elephant's sound is heard, elephant's bone should be known to exist in Vāstu land without doubt, or if the horse's neigh is heard, horse's bone should be known to exist and there would certainly be loss of wealth.

(s. 8-9). If at the time of laying the sutra, cow's lowing is heard, cow's bone should be known to exist there and the

सूत्रे विस्तीर्यमाने तु कक्कुरो यदि रुद्यते ।
अचिरेणैव कालेन शूना निहत एव सः ॥ ९ ॥
गर्दभो शब्धते यत्र तद्गेहं परिवर्जयेत् ।
काको दृष्ट्वा मुखं रौति ध्रुवं मृत्यु र्विनिर्दिशेत् ॥ १० ॥
सूत्रे विस्तीर्यमाने तु पन्नगो यदि दृश्यते ।
अचिरेणैव कालेन सर्पेण निहतो ध्रुवम् ॥ ११ ॥

(1) A and B omits this sloka
cf: Matsyapurāṇam, 256, 19-20.
प्रसार्यमाणे सूत्रे तु श्वा गोमायु र्विलंघते ।
तत् तु शल्यं विजानीयात् खरशब्देऽतिभैरवे ॥ १९ ॥
यदीशाने तु दिगभागे मधुरं रौति वायसः ।
धनं तत्र विजानीयाद्भागे वा स्वाम्यधिष्ठिते ॥ २० ॥
(2) B omits s. 9-10. A reads:
गर्धवो यस्य स्यात् परिवर्जयेते रोदन्ते ।
पुत्रकालस्तु ध्रुव मृत्यु विनिर्दिशेत् ॥
(3) A पनंगो (4) A स्वामी न हत पनग ।
cf: Bṛhat Samhitā: 53, 108:
सूत्रे प्रसार्यमाणे गर्दभरावोऽस्थिशल्यमाचष्टे ।
श्वश्रृगाललंघिते वा सुत्रे शल्यं विनिर्द्देश्यम् ॥ २०८ ॥
B adds: सूत्रे प्रसार्यमाने शंखशब्दं श्रूयते यदि ।
देवभूमि र्भवेत् सा ताम्मानवो वर्जयेत् सदा ॥
सूत्रे विस्तर्यमाने तु शिलाघातो भवेत् यदि ।
वर्जयेत् तादृशं भूमिं जननाशः भवेत् सदा ॥

death of the lord of Vāstu would follow, or if the dog barks, he would soon be killed by the dog.

(s 10). Where an ass brays, that house should be vacated. If a crow caws seeing the face, it signifies certain death.

(s. 11). If at the time of laying the sutra a serpent is seen, he would certainly be soon killed by a serpent.

चतुर्थोऽध्यायः।

[मंगलारोपनविधिः]

भस्मास्थि काष्ठमंगारं[1] तुषं वालं कपालकम्।
रक्तपुत्तिकदन्तं[2] च मृद्भाण्डास्थीनि यत्र वै।
तत्रावासो न कर्त्तव्यः कृते कीर्त्तिधनक्षयम् ॥ १ ॥
इष्टकायामर्थलाभः[3] पाषाणे सर्वसम्पदः।
सर्पादौ निधनं कर्त्तुरंगारे च कुलक्षयम् ॥ २ ॥

[गृहवृद्धिः]

पूर्वप्लवो वृद्धिकरो[4] धनदश्चोत्तरप्लवः[5]।
दक्षिणो[6] मृत्युदश्चैव धनहा पश्चिमप्लवः ॥ ३ ॥

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(1) B omits s. 1-3. A. ⁰ दुस्थतु केशकपोलदण्डरक्त।

(2) A. gives a corrupt reading:

सर्वं यदि वाथ शिलता च लोष्टे धर्मकुल।
मलिनीकलाज नाना तस्मिन् वदन्ति मुनयो धर्मकीर्त्तिनाशम्॥

(3) s. 2. does not occur in A. s. 3. comes after many slokas.

(4) A करोवृद्धि (5) B उत्तरे धनहा

(6) A पश्चिमे धननाशाय दक्षिणे मृत्युरेवच ॥

cf: Yuktikalpatru, s. 304 b, 305 a.

पूर्वप्लवो वृद्धिकरो धनश्चोत्तरप्लवः ॥ ३०४ ॥
दक्षिणे मृत्युदो वास्तु धनहा पश्चिमप्लवः ॥

(s. 1—2). If (from the hole of the auspicious column) ash, bone. wood, burnt wood, husk, blood, tooth, earthenpot, come out, one should not live in such a place. If one lives there, he would lose his dharma and glory. If brick comes out there would be gain of wealth, if stone, all kinds of property, if serpent and others, the death of the householder, if burnt wood, loss of family.

(s. 3). Extension of the house on the East signifies increase, on the north giving of money, on the South death and on the West losing of wealth.

[1]पूर्वेऽश्वथं वर्जयित्वा तिंतडीं दक्षिणे तथा ।
पश्चिमांशे वटं तद्वदुत्तरे न ह्युदुम्बरम् ॥ ४ ॥
[2]ऐशान्ये रक्तपुष्पं च [3]आग्नेये क्षीरपादपम् ।
नैर्ऋते [4]कण्टकं चैव वायव्ये [5]शाल्मलीं तथा ॥ ५ ॥

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(1) In A these slokas occur towards the end.
A's version is a little different:

वर्जयेत् वा पूर्वे अश्वथं दक्षिणे पलाशस्तथा ।
न्यग्रोध पश्चिमे भागे उत्तरस्तु भद्रम्वर ॥

B has a corrupt text beginning with अमलान् परिवर्जयेत् ।

(2) A इशाने B इशान्ये (3) A अग्निया, B अग्निए

(4) A कण्टकी, B कण्टिको (5) A शिमुली ।

cf: मनुष्यालयचन्द्रिका, 1, 22.

पूर्वस्यां वकुलो वटश्च शुभदोऽवाच्यां तथोदुम्बर-
श्चिञ्चा चाम्बुपतौ तु पिप्पलतरुः सप्तच्छदोऽपि स्मृतः ।
कौवेर्यां दिशि नागसंज्ञिततरुः प्लक्षश्च संशोभनाः
प्राच्यादौ तु विशेषतः पनसपूगौ केरचूतौ क्रमात् ॥

cf: शिल्परत्नम्, 3. 21-22:

अश्वत्थः पूर्वतो धन्यो दक्षिणे चाप्युदुम्वरः ।
न्यग्रोधः पश्चिमे प्लक्षोऽप्युत्तरेति परे जगुः ॥ २१ ॥
पूर्वाद्युदुम्बराश्वत्थाप्लक्षन्यग्रोधकास्तु वा ।
सर्वत्र केसराश्चूताः पुन्नागा नागडाडिमाः ॥ २२ ॥

(s. 4). The Asvatha tree should be avoided on the East, the tamarind on the South, the banian on the West and fig tree on the north.

(s. 5) The red flower trees should be avoided on the north-east, the Kṣīra trees (fig trees) on the south-east and the thorny trees on the south-west and the silk cotton tree on the west.

[शुभवृक्षाः]

यत्रतत्र स्थिता वृक्षा बिल्वदाडिम्बकेशराः ।
पनसो नारिकेलं च शुभं कुर्वन्ति नित्यशः ॥ ६ ॥
प्रागादिस्थे सलिले सुतहानिः शिखिभयं रिपुभयं च ।
स्त्रीकलहः स्त्रीदौष्ठ्यं नैःष्टं वित्तात्मज वृद्धिः ॥ ७ ॥

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cf: Vāstuvidyā, 2, 33-6:

वर्णक्रमेणाथ विद्याद् वृक्षान् शास्त्रविशारदः
अश्वत्थः पूर्वतो धन्यो दक्षिणे च उदुम्बरः ॥ ३३ ॥
न्यग्रोधः पश्चिमे श्रेष्ठः प्लक्षोऽप्युत्तरतः शुभः ।
न्यग्रोधः पूर्वतो वर्ज्यो दक्षिणे प्लक्ष एव च ॥ ३४ ॥
अश्वत्थः पश्चिमे भागे उत्तरे चाप्युदुम्बरः ।
अश्वत्थोऽग्निभयं कुर्यात् प्लक्षः कुर्यात् प्रमादकम् ॥ ३५ ॥
न्यग्रोधः शस्त्रसम्पातं कुक्षिरोगमुदुम्बरः ।
काष्ठेष्टकातुषांगारपाषाणास्थ सरीसृपान् । ३६ ॥

cf: Garuḍapurāṇam, 46, 36:

अश्वत्थप्लक्षन्यग्रोधः पूर्वादौ स्यादुडुम्बरः ।
गृहस्य शोभनः प्रोक्त ईशाने चैव शाल्मलिः ॥

(1) A and B omit s. 6-7.

cf: Matsyapurāṇam, 225, 20-24:

भवनस्य वटः पूर्वे दिग्भागे सर्वकामिकः ।
उदुम्बरस्तथा याम्ये वारुण्यां पिप्पलः शुभः ॥ २० ॥
प्लक्षश्चोत्तरतो धन्यो विपरीतास्त्वसिद्धये ।
कण्टकी क्षीरवृक्षश्च असनः सफलो द्रुमः ॥ २१ ॥

(s. 6). Where there are Bilva, pomegranete, keśara, jack-fruit, cocoanut trees, they always do good.

(s. 7.) If there is water on the East, there would be the loss of son, fear of fire (on the south-east) fear of enemy (on the South), quarrel with wife (on the West), naughty wife (on the sout-west) and no increase of wealth (on the west).

भार्याहानौ प्रजाहानौ भवेतां क्रमशस्तदा ।
न छिन्द्याद् यदि तानन्यनन्तरे स्थापयेच्छुभान् ॥ २२ ॥
पुन्नागाशोकवकुलशमीतिलकचम्पकान् ।
दाडिमी-पिप्पलीद्राक्षास्तथा कुसुममण्डपान् ॥ २३ ॥
जम्वीर-पूग-पनस-द्रुम-केतकीभि-
जार्ती-सरोज-शतपत्रिक-मल्लिकाभिः ।
यन्नारिकेल-कदलीदलपाठालाभि-
र्युक्तं तदत्र भवनं श्रियमातनोति ॥ २४ ॥

पंचमोऽध्यायः

[गृहप्रवेशविधिः]

Unfortunately for us, the Sanskrit slokas of the fifth chapter are too corrupted to be restored. B omits the whole chapter and C does not contain the Sanskrit slokas, but only the Uriya commentary. A contains the Sanskrit slokas, in a corrupted from. It is a mystery how C lost the original Sanskrit slokas and preserve only the Uriya commentary. A has the following corrupted slokas:

मेषसिंहं हयानान्तु पूर्वे शालः प्रशस्यते ।
प्राङ्त्नुम् मुखं पश्चिमद्वारा प्रविश्यन्ते धनापते ॥ १ ॥
वृषकन्यामृगानां च सप्तद्वाराणि मन्दिरे ।
प्राङ्मुख उत्तरद्वारा दक्षिणाभिमुख ॥ २ ॥
तुलामिथुनकुम्भानां शुभ पश्चिमन्दिरे ।
पूर्वाभिमुख पूर्वद्वारे सन्ति धनानि च ॥ ३ ॥
अलिकर्कटमीनानामुत्तरं मन्दिरं मतम् ।
श्रीकामदक्षिणद्वारा प्रविश्यन्ति भरानन ॥ ४ ॥

It also contains a significant sloka, which ascribes the origin of the work of Viśvakarman:

नागस्थान स्थानद्वारे विश्वकर्मा च भाषित ।
दोषगुण समासाद्य कथितं वास्तुविस्तरम् ॥

C has the following in Uriya on गृहप्रवेशविधिः :—

व्राह्मणे सन्तुष्ट कराइ । वन्धु कुटुम्बे स्नेह वहि ॥ ५१ ॥
मंगल उत्सव कराइ । गृहे प्रवेश हेव यांइ ॥ ५२ ॥
श्रीमत भागवत थिव । सेठारे पठन होइव ॥ ५३ ॥
जगनाथकुं सुमरिव । मणोहिं किछि कराइव ॥ ५४ ॥

एरूपे ये नर करइ । केवेहें लक्ष्मी न छड़ाइ ॥ ५५ ॥
विपत्तिमान पलाइबे । सुदर्शन रक्षा करिबे ॥ ५६ ॥
नीलाद्रिपति पादे ध्यान । निरते रहु मोर मन ॥ ५७ ॥
शिल्पलक्षण पदकेते । कहिलि एहा मुहिं गीते ॥ ५८ ॥
सुजने मो दोष न धर । बाऊरि महाराणा छार ॥ ५९ ॥

The above would thus be translated into English:—

The ceremony of entering the new house would be held after satisfying the Brahmins and getting the affection of friends and relatives and performing the auspicious festival. In the house there would be Śrīmadbhāgavat, which would be read on the occasion. One should remember the god Jaganatha (of Puri) and promise some present to the god. One, who observes the ceremony in this way, is never forsaken by the goddess Lakṣmī. All sorts of dangers flee away from him and the Sudarśana cakra would protect him. I pray that my mind would always remain attached to the feet of the Lord of Nilādrī. I have thus spoken of śilpalakṣaṇa in verses. I hope that the good people wood not look for my defects, because Baurī Mahāranā is a very humble man.

Again, *Silpi-lakṣana* is thus described in Uriya:

शिल्पिलक्षणकु येबे विचारिब ।
विसिकर्मा मेरुकु कहुँ अछन्ति ॥
हे मेरु शुन ।
आचारवन्त होइब । शुचिवन्त होइब ॥
तिरि पुंस घेनि थेव ।
पुरुष वक्षा धरि थेव ॥
एमन्त होइ शुभ पूजा कराइब ।
ब्राह्मणवरण, विसिकर्मा वरण ॥

नवग्रहवरण । एतेक वरण करिव ।
एतेक वरण कले अश्वमेधधर्म होइ ॥
हीन आचार्यकु न डाकिव ।
हीन शिल्पि विन्धानिकि न डाकिव, विफलनिन्दा होइ।
से कीर्त्ति नपुंसक कीर्त्ति होइ ॥

It may be translated thus:

Now, the Śilpi-laksana should be discussed. Viśvakarman thus speaks to Meru: O, Meru, listen. The Yajamāna should be pure in habits. The auspicious work should be done along with his wife and children. Thus the pujā should be done by invoking Brahmana, Visvakarman, Navagraha. Thus one would get the result of Asvamedha. Never call a bad ācārya or a bad śilpin, then your farne would be useless like an eunuch.

Appendix I.

भूमिपरीक्षा, 1. s. 6.

cf: Vāstū Vidyā, 2, 27-30:

आज्यागन्धा च सा भूमि र्ब्राह्मणानां प्रशस्यते ।
पूर्वप्लवा च रक्ता च कुशदर्भैरलङ्कृता ॥ २७ ॥
रक्तगन्धा च या भूमिः क्षत्रियाणां प्रशस्यते ।
दक्षिणप्लवनोपेता कुशदर्भैरलङ्कृता ॥ २८ ॥
अन्नगन्धा च या भूमिः सा वैश्यानां प्रशस्यते ।
पश्चिमप्लवनोपेता दूर्वाभिश्च समन्विता ॥ २९ ॥
सुरागन्धा च या भूमिः शूद्राणां समुदाहृता ।
इन्द्रोन्नतं पुत्रनाशं वह्न्युन्नतमथार्थदम् ॥ ३० ॥

cf: Mayamatam, 3. 5, 10.

श्वेता रक्ता च पीता च कृष्णा कापोतसन्निभा ।
तिक्ता च कटुका चैव कषायलवणाम्लका ॥ ५ ॥
* * सा शुभा सर्ववर्णानां सर्वसम्पत्करी धरा ।
दध्याज्यामधुरागन्धा च तैलासृग्गन्धिका च या ॥ ६ ॥

cf. Agnipurāṇam, 92, 7:

शुक्लाज्यगन्धा रक्ता च रक्तगन्धा सुगन्धिनी ।
पीता कृष्णा सुरागन्धा विप्रादीनां मही क्रमात् ॥ ७ ॥

cf: Matsyapurāṇam, 253, 11 13 a:

पूर्वं भूमिं परीक्षेत पश्चाद्वास्तु प्रकल्पयेत् ।
श्वेता रक्ता तथा पीता कृष्णा चैवानुपुर्वशः ॥ २१ ॥
विप्रादेः शस्यते भूमिरतः कार्यं परीक्षणम् ।
विप्राणां मधुरास्वादा कटुका क्षत्रियस्य तु ॥ २२ ॥
तिक्ता कषाया च तथा वैश्यशूद्रेषु शस्यते ॥ २३ ॥ क

cf: मनुष्यालयचन्द्रिका, 2. 29:

श्वेता पाटलपीतमेचकरुच आज्यासृगन्नासवा-
मोदाः स्वादुकषायतिक्तकटुकस्वादान्विताश्च स्मृताः ॥

cf: Śilparatna, 3. 24:

श्वेता..................................स्मृता ॥

(Same as in the manushyālayachandrikā).

cf. Bṛhatsamhitā, 53, 96:

सितरक्तपीतकृष्णा विप्रादीनां प्रशस्यते भूमिः ।
गन्धश्च भवति यस्या घृतरुधिरान्नाद्यमद्यसमः ॥
कुशयुक्ता शरबहुला दूर्वाकाशावृता क्रमेण मही ।
अनुवर्णं वृद्धिकरी मधुरकषायाम्लकटुका च ॥

cf: वास्तुप्रकरणम् (Ms. in the Visvabharati Library):

श्वेतवर्णं द्विजातीनां क्षत्रियाणां च लोहितं ॥ ६० ॥
पीतवर्णं तु वैश्यानां शूद्राणां कृष्णवर्णकं ।
...... मधुरं सर्ववर्णानां ब्राह्मणानां विशेषतः ॥ ६१ ॥
क्षत्रियानां कषायं तु वैश्यानामाम्लमिष्यति ।
शूद्राणां कटुतिक्तं च लक्षण (?) परिवर्जयेत् ॥ ६३ ॥

cf: हयशीर्षपंचरात्रम् (पंचमः पटलः)

दधिक्षीराज्यगन्धा च मदिरासवगन्धिनी ।
सुगन्धिव्रीहिगन्धा च शुभद्रव्य जला च या ॥ ६७ ॥

cf: हयशीर्षपंचरात्रम् (षष्ठः पटलः)

श्वेतारुणापीतकृष्णाविप्रादीनां प्रशस्यते ।
आद्यासृग्गन्धा मद्यानां तुल्यगन्धातु या भवेत् ॥ २२३ ॥
मधुरा च कषाया च अम्ला च कटुका च या ॥ २२४ क ॥

भूपरीक्षा, 1, 8:

cf: Matsyapurāṇam, 253, 17-18:

फालकृष्टेऽथवा देशे सर्वबीजानि वापयेत् ॥ १७ ॥
त्रिपंचसप्तरात्रे च यत्रारोहन्ति तान्यपि ।
जेष्ठोत्तमा कणिष्ठा भूर्वर्जनीयतरा सदा ॥ १८ ॥

cf: Mayamatam, 4, 4:

कृष्ठा गोमयमिश्राणि सर्वबीजानि वापियेयत् ।
दृष्ट्वा तानि विरुटानि फलपक्वगतानि च ॥ ४ ॥

Appendix II

DESCRIPTION OF VĀSTŪ-PRAKARṆAM Ms.

The Ms. *Vāstūprakarṇam* belongs to the Viśvabhārati library (No. 1614). It is written on paper in Devanagri character. There are 29 leaves. The condition of the Ms. is good. Neither the name of the copyist is given nor the date. There are eight lines to a page.

It begins thus:

॥श्रीगणेशाय नमः ॥ अथ वास्तु प्रकरणं ॥
ब्रह्मशक्रयमश्चै न भगवां गिरसस्तथा ॥
गौतमश्चैव गार्ग्यश्चमनुष्याश्चभृतस्तथा ॥ १ ॥
विश्वकर्मादिभिश्चैव वास्तुविद्याविशारदैः ।
सर्वेषां यत्कतं शास्त्रंसारमुधृत्य यत्नः ॥ २ ॥

The Ms. ends abruptly at leaf 29. The Vāstūprakarṇam section ends at leaf 28 with the words:

॥ इत्यमंगलानि भवतु ॥ ॥ श्री ॥ ७ ॥

WORD-INDEX
